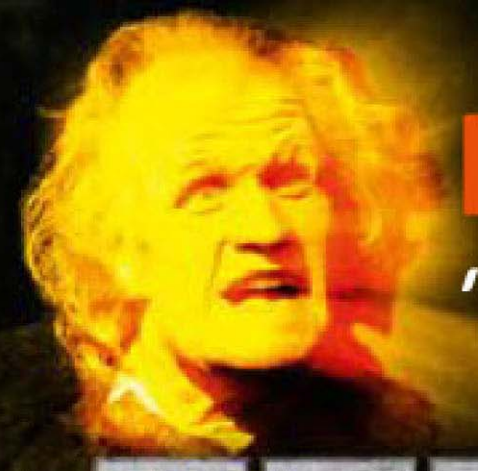

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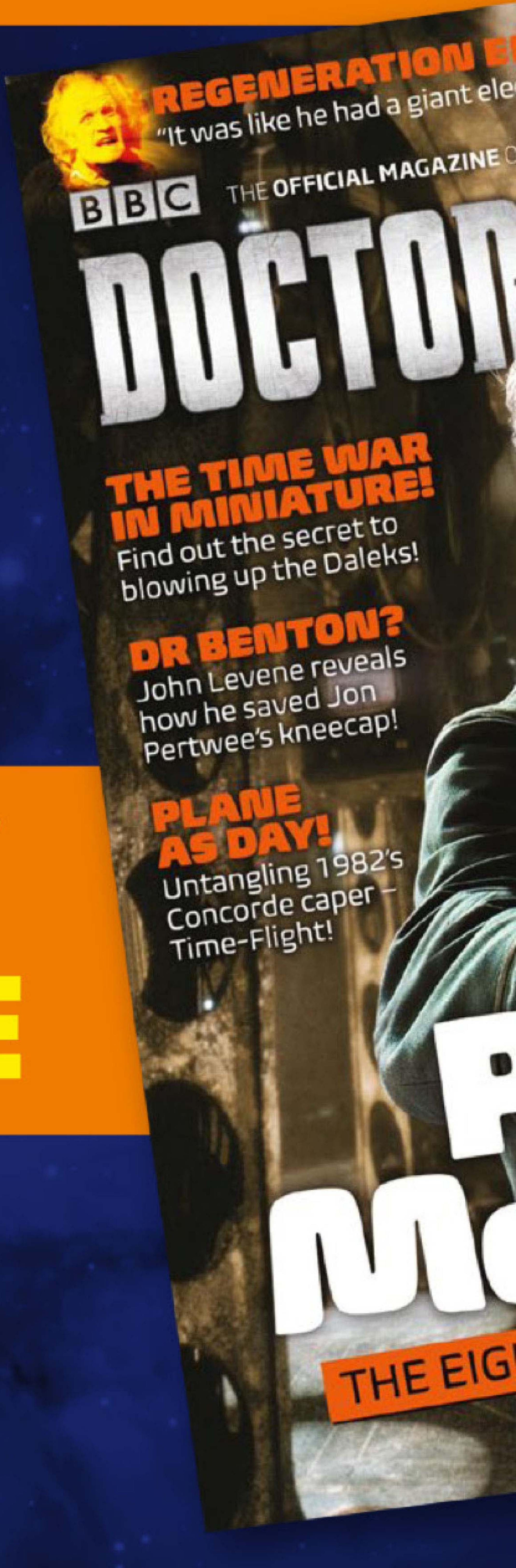
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Thanks this issue to: Chris Allen, Simon Barnard, Ken Bentley, Richard Bignell, Lee Binding, Nicholas Briggs, Colin Brockhurst, Ella Brookes, Kate Bush, Peter Capaldi, Chris Chapman, Jenna Coleman, Gavin Collinson, Phil Collinson, Paul Condon, Sandra Cosfeld, Michael Cregan, Stuart Crouch, Russell T Davies, James DeHaviland, Albert DePetrillo, John Dorney, Barnaby Edwards, Chuck Foster, Peri Godbold, James Goss, Scott Gray, Simon Guerrier, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Marcus Hearn, Clayton Hickman, Chris Hicks, Francine Holdgate, Will Howells, Chris Johnson, Gareth Kavanagh, Nick Kool, Moray Laing, John Levene, Colin Mapson, Alan 'Rocky' Marshall, Paul McGann, Brian Minchin, Steven Moffat, Jonathan Morris, Paul Morris, Matt Nicholls, Jenni Pain, Jamie Payne, Nicholas Pegg, Emma Price, Justin Richards, David Richardson, Derek Ritchie, Gareth Roberts, Steve Roberts, Edward Russell, Gary Russell, Jim Sangster, Paul Spragg, Ed Stradling, Jolyon Symonds, Rob Thomas, Mike Tucker, Peter Tyler, Marcus Wilson, BBC Wales, BBC Worldwide and bbc.co.uk

Congratulations to: Mark and Paula on their recent wedding!

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Doctor Who Magazine™ Issue 472
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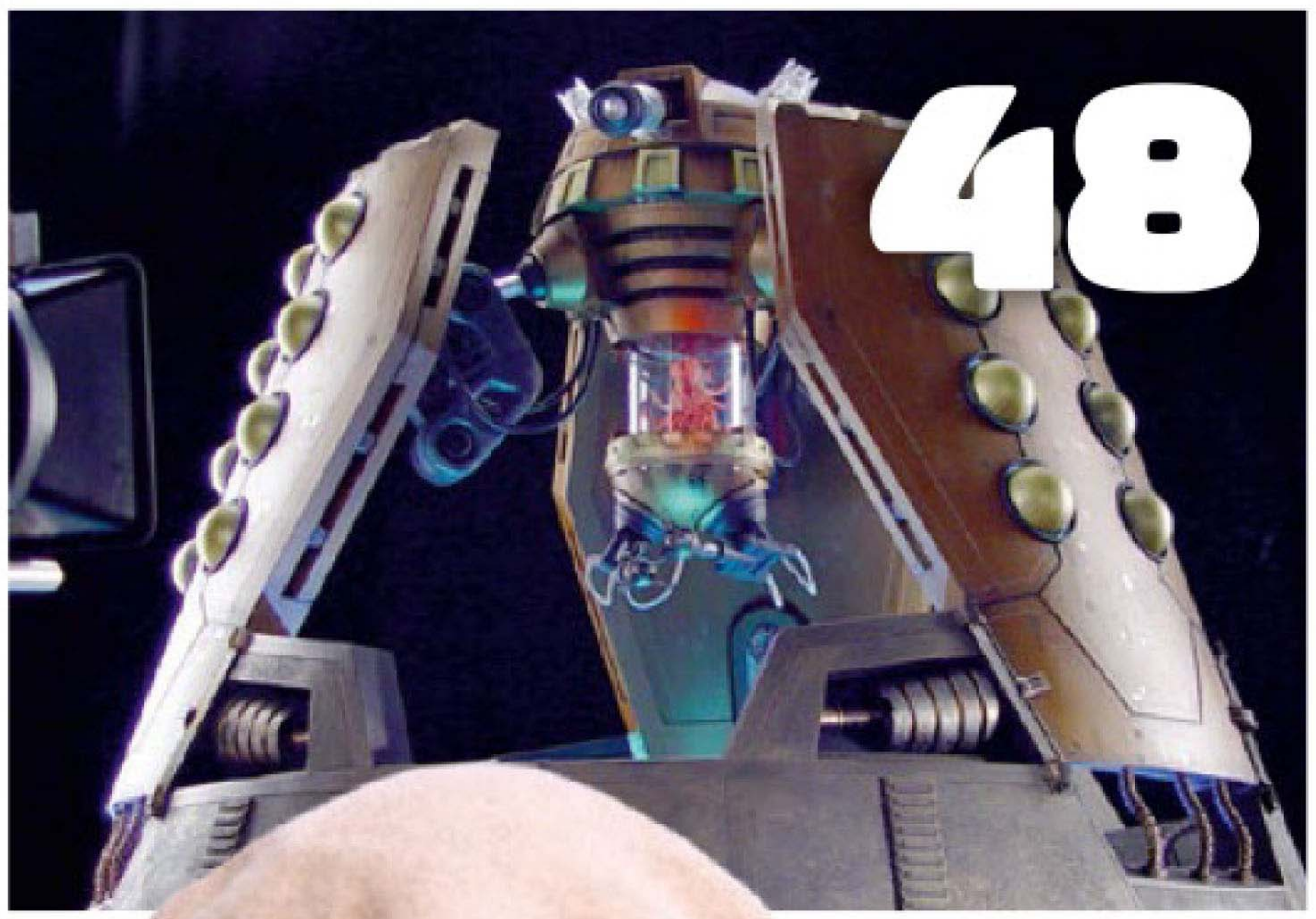

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DOCTOR WHO
THE WAR TO END ALL WARS
JAGO & LITEFOOT
THE QUEST FOR PEDLER

> "People were really happy, and for my own part – or, rather, the Eighth Doctor's part – they were crazy happy."

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LETTER FROM THE EDITOR

One of the undoubted highlights during last year's 50th anniversary celebrations, was the return of the Eighth Doctor, Paul McGann, on screen for the first time since his one and only previous television outing back in 1996.

With so many treats flying our way thick and fast at the end of last year, *The Night of the Doctor* wasn't given a huge amount of coverage in **DWM**'s pages at the time. The secrecy surrounding its production meant that it quietly slipped onto iPlayer one Thursday lunchtime in mid-November. By the time the following issue of **DWM** rolled round, our thoughts had already turned to the Christmas Special and beyond, and *The Night of the Doctor* slipped through one of those pesky cracks in the space-time continuum. So now things are a little quieter as we wait for the Twelfth Doctor's full début, it's the perfect time to relive Paul McGann's moment back in the spotlight.

These days, more than a decade on from *Doctor Who*'s return to regular production, it's difficult to imagine a time when the show had seemingly faded away into nothingness. But in the early 1990s, with the final Sylvester McCoy series becoming an ever-distant memory, there was a feeling among the faithful that *Doctor Who* might never return. And then that glorious day arrived in early 1996. If you were there, you probably read the news on Ceefax (like the internet, but a bit more blocky). *Doctor Who* was coming back to television, and Paul McGann was going to be the Eighth Doctor!

The days that followed seemed to go by at a snail's pace, but when we were finally able to see Paul McGann in action, he was a revelation. What a performance! The TV Movie tends not to be regarded all that highly by a lot of *Doctor Who* fans (watch it again, it's bloody brilliant!), but very few would suggest that Paul McGann himself was anything less than wonderful. Like his borrowed shoes, he just fitted perfectly.

In the 18 years since then, we've enjoyed Paul's Doctor in dozens of Big Finish's amazing audio stories – make sure you check out the award-winning *Dark Eyes* and its recent sequel *Dark Eyes 2* – and as Paul says this issue, "the Eighth Doctor has earned his place." He certainly has. But nothing could quite compare to actually *seeing* him on screen once more. On November the 14th, 2013, Paul McGann *was* the Doctor again. And it was about time.

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"The TARDIS likes to fire her pet Time Lord at interesting moments in history and watch the fireworks!"

LISA MANNINGS **asks: Why doesn't the TARDIS like Clara at all?**
As the Type 40 bad girl made clear in *The Doctor's Wife*, she doesn't like him bringing home strays. The TARDIS, as we know, likes to fire her pet Time Lord at interesting moments in history and watch the fireworks. Anyone less mad than the Doctor might have noticed by now that the TARDIS navigation always works perfectly when the crisis demands, but never when he fancies lunch, or tea and biscuits at the Eye of Orion. Now those pesky humans who keep following him home are usually content to stumble about, saying "It's bigger on the inside" and remain sufficiently in awe of the Police Box magic never to question it. But clever, sceptical, hard-to-impress Clara might just cause trouble. It's almost like it's all building to something... Oh! What's this I'm writing today...?

STEVEN DITZEL **asks: I have always loved UNIT and the Doctor's relationship with them. However, it seems that UNIT's timeline is always moving forward along with the Doctor's. Will we ever see an episode where the Doctor goes back and interacts with an older UNIT outfit?**
Well, you know, as an old fan, I'd love that. UNIT of the 70s (and yes it *was* the 70s, look at it) puts the call out, and the wrong Doctor turns up! But the fact is UNIT, back then, was all about Nicholas Courtney's wonderful Brigadier. Without him, it could never be what you'd want. Maybe someone could write a book? But between you and me, those ideas are always better to imagine than to watch!

FINLAY WORRALLO **asks: When you were writing *The Time of the Doctor*, did you write the whole poem *Thoughts on a Clock*, or just the extract that Clara read? Are we ever going to hear the rest of it? Who is Eric Ritchie Junior anyway?**
Oh, just the extract! The idea was that the 'real' poem would celebrate all the hours on a clock. And if anyone fancies writing that one, help yourself. I'll be over here, not writing poetry. As for Eric Ritchie, well the script editor pointed out that my original suggested name, was the name of a real, actual poet. And you don't want to get a poet angry, I can tell you. And since the script editor's name was Derek Ritchie, I just amused myself. Yeah, it's a non-stop fun-fest at the *Doctor Who* offices! Will the name-based humour never end?

ALEX FRISBY **asks: I would just like to say how much I love The Silence and how relieved I am to finally have it confirmed who was responsible for blowing up the TARDIS. However I am very curious about how they were able to bring about the destruction of "the best ship in the Universe"?**
Who can say? Even if they popped round one evening to explain, I wouldn't know. Perhaps they have? But here's a thing – they can implant any idea, in anyone, and make you forget the encounter. It's easy to sabotage when you have that for an advantage.

Here comes trouble! Clara tangles with the TARDIS.

PAUL CLARKE **from Redditch asks: As a lifelong *Doctor Who* fan myself I get increasingly annoyed/angry at inaccurate reports in the tabloids about the alleged decline in *Doctor Who*'s viewing figures. Tom Spilsbury does a fine job in bringing us the true facts and figures in his *Public Image* column in DWM, but does it upset you as much as the rest of us when things are reported that go against the true facts and statistics of the show's success?**
'*Doctor Who* continues to be a massive hit' is *not* a headline. '*Doctor Who* in ratings crisis' *is*. Perversely, so long as *Doctor Who* is huge, those newspaper stories will continue. I'll start worrying that there's a problem when people *stop* trying to pretend that there's a problem. So long as we're click-bait for the papers and bloggers, we're just fine. Highest rated drama of the year – highest rated drama on Christmas Day. Only the insane would quote that as evidence for decline.

When is a tomb not a tomb?

HARRY YOUNG (age 16) **asks: What has been your favourite scene to write and why?**
Oh, lord. I don't know. Good question though. I've been sat here, worrying. Um. Um. Oh, here's a few. Fish fingers and custard. The Curator. Madame de Pompadour's letter. *Time Crash*. Raggedy man, I remember you, and you are late for my wedding! What is happening in this restaurant, to you and me, is more important than your egomania. Not sure if Matt's last scene is a favourite – saying goodbye to a good friend, and such great days can only be melancholy – but I'm proud of it. And all that yelling at Stonehenge was a laugh.

BEN T JONES **asks: In *The Time of the Doctor*, the Doctor prevents his death on Trenzalore. But in *The Name of the Doctor*, Clara enters his time stream in his tomb on Trenzalore. Surely if the Doctor prevented his own death, how would his tomb be there? And if he didn't die, Clara would never have entered his time stream, and they would never have met in *Asylum of the Daleks*, *The Snowmen* and *The Bells of Saint John*... So does that mean that much of the last series never happened?**
I've often wondered about that. Fortunately, late one night, the Doctor turned up in person and explained it to me. True, he appeared in the form of a sock puppet, and spoke in what sounded like my own voice (I remember it well because it was just before my wife made me take a few days off) but here's what he said:

THE DOCTOR: Changing time is tricky. It's a bit like a detective story: so as long as there isn't an actual body, you've got a certain amount of wiggle room – for instance, if the body has, rather conveniently, been burned on a boat in Utah (see what I did there?). Here's the thing: I can change the future so long as the future hasn't been already established as part of my own past. I can't rescue Amy and Rory because I already know I didn't. But what do I know about Trenzalore? There's a big monument that looks very like my TARDIS. There's a temporal fissure leading to my timeline. Maybe it's my grave. Maybe, one day, that's still where I get buried. Maybe it's something else entirely, and we all got it wrong. Don't know. Don't plan to find out for as long as possible. The main thing is, Clara still jumped into my time stream, and still ended up helping me all through my life. All that is established, unchanged – but there's wiggle room! Now going by the way your wife is staring at you, it's probably time for bed.

N'night. DWM

If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

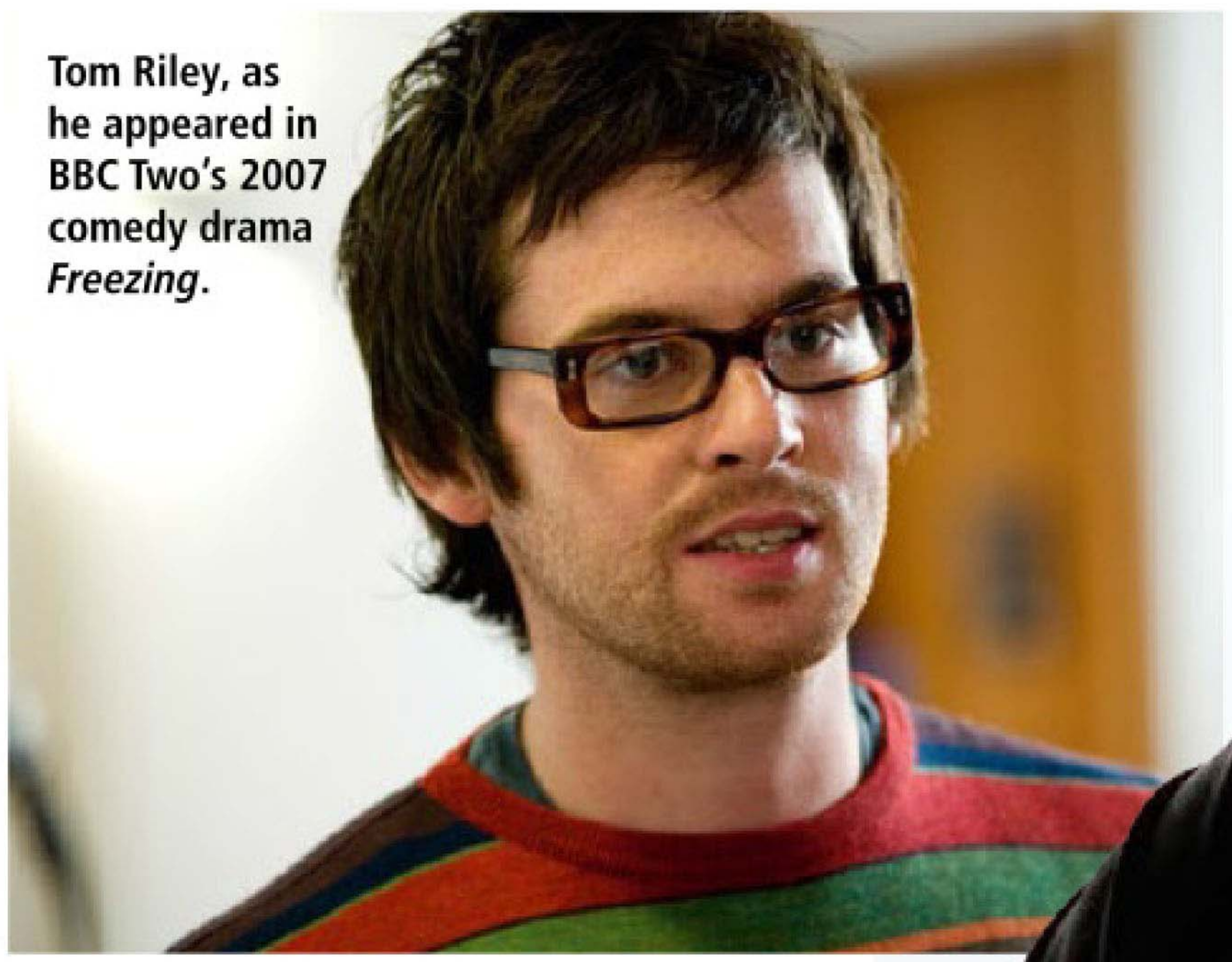
Tom Riley & Keeley Hawes to guest star!

Production on the new series of *Doctor Who* is continuing apace, with recording now underway on Block Three, which is comprised of the third and sixth episodes of the forthcoming autumn run.

A script readthrough of the episodes, which are directed by Paul Murphy, was held at the BBC's Roath Lock studios in Cardiff on Thursday 20 March. Episode 3 is written by **Mark Gatiss** (author of many previous episodes, including last year's *Cold War* and *The Crimson Horror*), while Episode 6 is by **Gareth Roberts** (whose most recent script for the series was 2011's *Closing Time*).

Guest stars for Episode 3 include **Tom Riley**, whose recent credits are roles in *Twenty Twelve*, *Monroe* and *Da Vinci's Demons*. Also appearing in Episode 3 will be **Trevor Cooper** (who played Takis in 1985's Sixth Doctor adventure *Revelation of the Daleks*), **Ian Hallard** (who appeared in the 2013 BBC Two drama about the origins of *Doctor Who*, *An Adventure in Space and Time*), **David Benson** (who played Orson Welles in Mark Gatiss' 2002 *Doctor Who* audio drama *Invaders from Mars*), **Roger Ashton-Griffiths** (who plays Mace Tyrell in the popular HBO drama *Game of Thrones*) and **Sabrina Bartlett** (who recently played Hannah in Channel 5's unscripted drama *Suspects*). There are also roles for **Adam Jones** and **David Langham**.

The guest stars for Episode 6 include **Nigel Betts** (Eddie Hope in ITV soap opera *Emmerdale*), **Edward Harrison**, **Andy Gillies**, **Ellis George** and **Jimmy Vee**. Jimmy has played several roles in *Doctor Who* since 2005, notably the Moxx of Balhoon in *The End of the World* (2005) and Bannakaffalatta in *Voyage of the Damned* (2007).

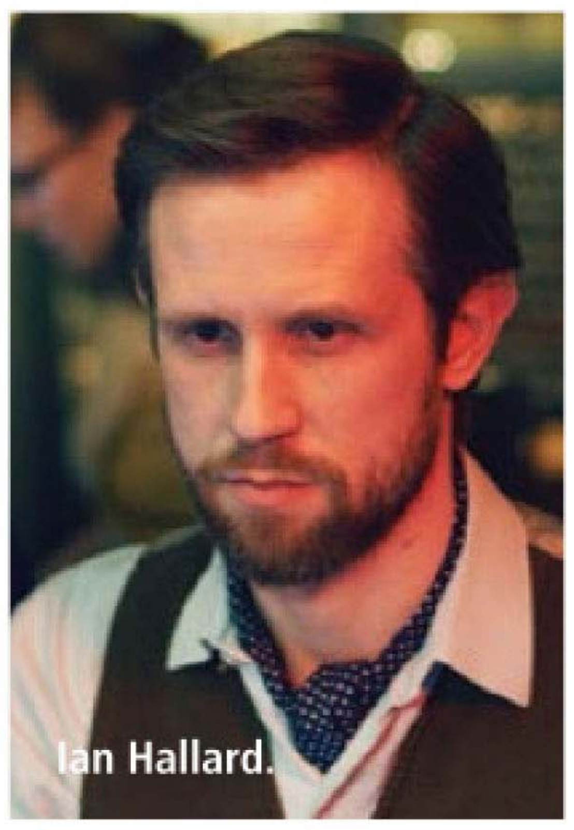


Tom Riley, as he appeared in BBC Two's 2007 comedy drama *Freezing*.

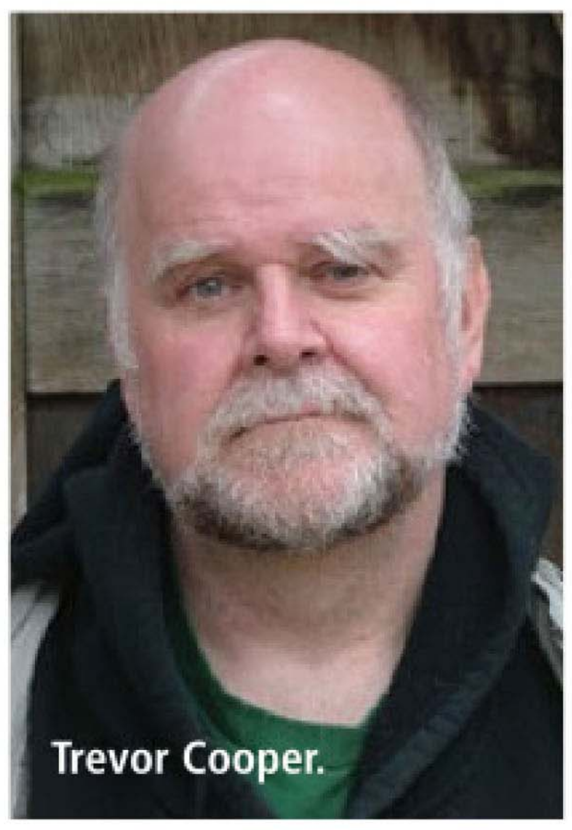
Meanwhile, principal recording for Block Two (comprised of Episodes 4 and 5) has now been completed. The main guest star in the Steve Thompson-scripted fifth episode has been confirmed as **Keeley Hawes**.

Keeley is well known for her starring roles in several high-profile BBC dramas over the last few years, including Detective Inspector Lindsay Denton in the recent second series of *Line of Duty*, Lady Agnes Holland in *Upstairs Downstairs*, Detective Inspector Alex Drake in 1980s-set *Ashes to Ashes*, and Zoe Reynolds in *Spooks*. In her *Doctor Who* role, Keeley plays the villainous banker, Ms Delphox, whom the Doctor and Clara meet when they arrive on a strange and puzzling planet. You can see the mysterious Ms Delphox pictured to the right...

The new series of *Doctor Who* – the 34th since the programme started in 1963 – begins on BBC One later in the year, with Peter Capaldi making his full début as the Twelfth Doctor, accompanied by Jenna Coleman who returns as Clara Oswald and Samuel Anderson who plays her fellow Coal Hill School teacher, Danny Pink.

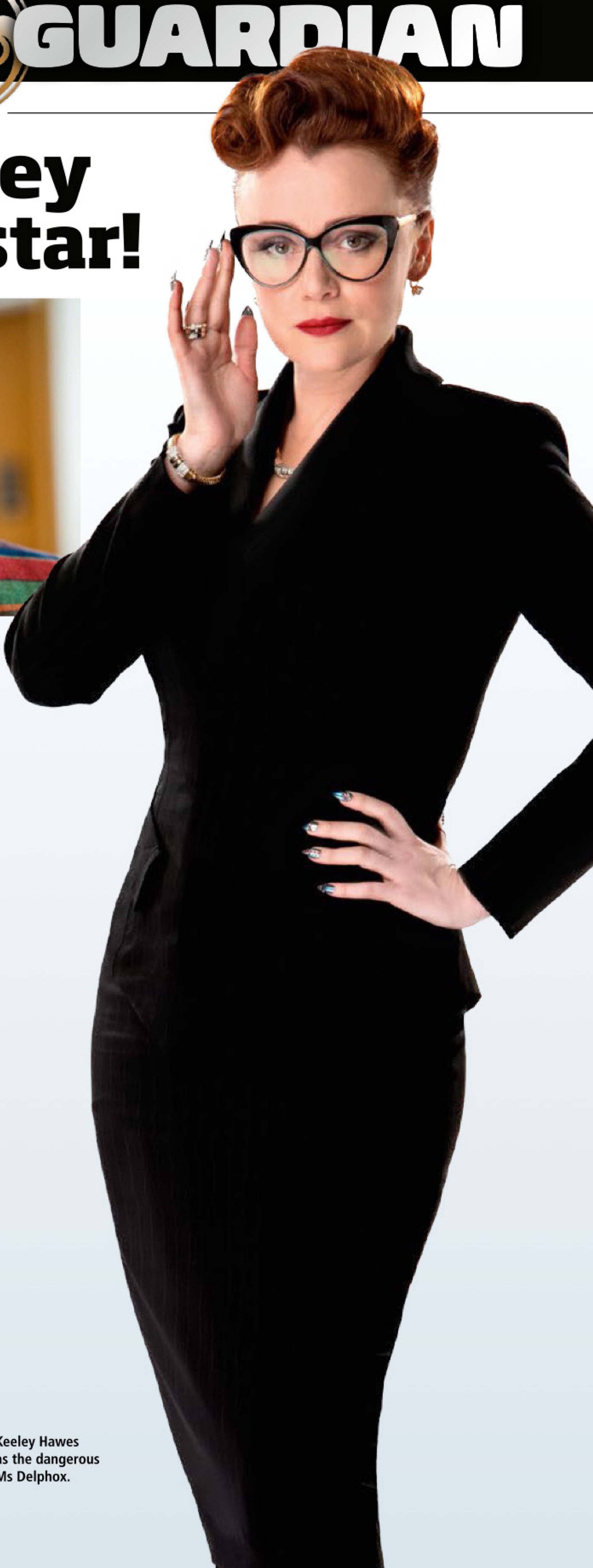


Ian Hallard.



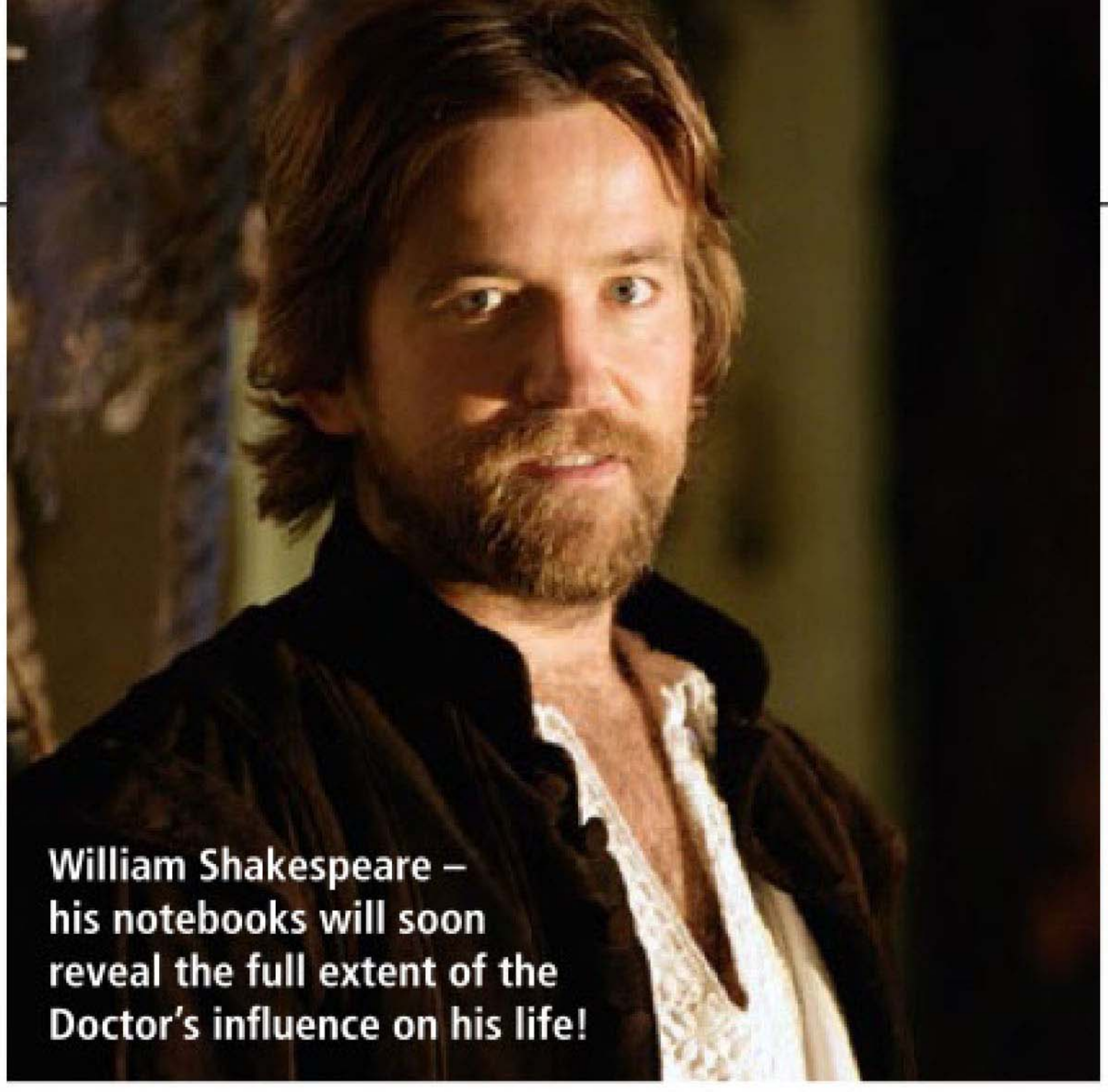
Trevor Cooper.

Nigel Betts.



Keeley Hawes as the dangerous Ms Delphox.

Shakespeare's Lost Notebooks to be published by BBC Books!


William Shakespeare – his notebooks will soon reveal the full extent of the Doctor's influence on his life!

A new book which reveals the 'real' influence that the Doctor had on the works of William Shakespeare is to be released this summer.

Doctor Who: The Shakespeare Notebooks claims to be 'an astonishing notebook that offers a unique insight into one of history's most respected and admired figures. And also, of course, William Shakespeare.'

The Doctor met William Shakespeare in the 2007 TV adventure *The Shakespeare Code*. BBC Books range consultant, Justin Richards tells **DWM**, "After the strange and unsettling events that took place during the first – and only – performance of *Love's Labour's Won*, Shakespeare realised that this wasn't the first time he had met the mysterious man who called himself 'the Doctor'. Several other strangers who had influenced his life and his work in various ways over the years could very well be the same man!

"*The Shakespeare Notebooks* is primarily a collection of the documents, drafts, and papers that Shakespeare put together in his attempt to find out more about the Doctor and how the man had affected his life and his work.

"Obviously it's been pulled together from the works of various noted academics and Shakespeare experts – the main contributors being: James Goss, Jonathan Morris, Julian Richards, Justin Richards, William Shakespeare, and Matthew Sweet.

"As well as the documents that Shakespeare himself collected together, there's a section containing more recent material which seems relevant to the Bard's search for enlightenment – including some interesting critical analysis of Shakespeare's work. Anyone who loves Shakespeare will find something in the book to entertain or enlighten them."

Doctor Who: The Shakespeare Notebooks is released in the UK on 12 June 2014, priced £9.99.

Fantom Films pays tribute to Mary Tamm

Fantom Films is publishing four new books, all of which have a *Doctor Who* connection.

Coming in April is *Mary Tamm: Second Generation*, the second part of the actress' autobiography. The book picks up where the previous volume, *First Generation*, ended and relates Mary's experiences playing the Doctor's companion Romana in her last three stories. Mary was working on the book shortly before her death in 2012 and Fantom has completed what she began. "We wanted to make this book the ultimate celebration of a wonderful person who we so sorely miss" publisher Dexter O'Neill tells **DWM**. "We are presenting the entirety of her writings together with tributes and anecdotes from Mary's closest friends and colleagues."

Contributors include Miriam Margolyes, Carol Royle and Steven Berkoff. The book is available as a limited hardback edition for £24.99 and also in paperback for £12.99.

DERRICK SHERWIN
MOIR
MARY TAMM
Second Generation
THE AUTOBIOGRAPHY: VOLUME TWO

Derrick Sherwin, who worked on *Doctor Who* in the late 1960s as a script editor and then as producer of the show, has written his autobiography, *Who's Next?*. Derrick reveals what it was like to work on *Doctor Who* during Patrick Troughton's reign as the Second Doctor. He was instrumental in introducing UNIT, led by Brigadier Lethbridge-Stewart, to the series and was also responsible for choosing Jon Pertwee to play the Third Doctor. *Who's Next?* is available from April in hardback for £19.99.

Geoffrey Beevers, best known for playing the Master in 1981's *The Keeper of Traken*, has written *The Forgotten Fields*, a novel which tells the story of a young monk who uncovers secrets and surprises from a different time. *The Forgotten Fields* is available now in hardback, priced £14.99.

Ice Warrior creator Brian Hayles' novelisation of his own 1978 TV serial, *The Moon Stallion* is being re-published. The story tells of a hunt for the Moon Stallion, a beautiful but dangerous beast without mortal master. *The Moon Stallion* is published in May in hardback, priced £14.99.

See *fantomfilms.co.uk for more details.*

The Dæmons.

Who repeats on Horror Channel

The UK cable and satellite broadcaster The Horror Channel is to show 30 *Doctor Who* adventures, featuring the first seven Doctors, starting this Easter.

The season begins on Good Friday 18 April with *100,000 BC* (aka *An Unearthly Child*). The Easter weekend will then present a story from each Doctor's era. Regular screenings will commence from Easter Monday 21 April, with weekday double-bills in daytime and evening slots.

Other stories selected for broadcast by the channel include *The Mind Robber* [1968], *The Dæmons* [1971], *Genesis of the Daleks* [1975], *The Talons of Weng-Chiang* [1977], *The Caves of Androzani* [1984], *Attack of the Cybermen* [1985] and *The Curse of Fenric* [1989].

The Horror Channel is available on Sky 319 and 198, Virgin 149 and Freesat 138. Visit *www.horrorchannel.co.uk* for further details.

BBC Three to Cease Broadcasting

The BBC has announced that its digital TV channel, BBC Three will become an online-only channel from autumn of 2015. Repeats of the more recent *Doctor Who* episodes have been a regular feature of the channel for the last nine years. The channel was also responsible for the long-running *Doctor Who Confidential* series and also premièred the *Doctor Who* spin-off series *Torchwood*. Although the channel is set to continue online, it is yet to be made clear how – or if – *Doctor Who* will feature in its new form.

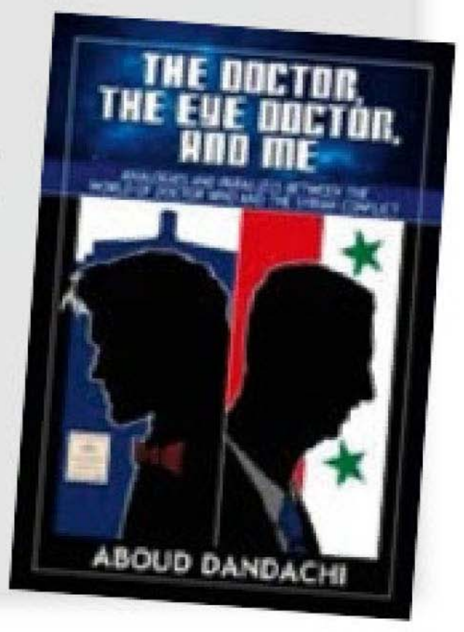
Confidential on location.

Doctor Who Lego?

Following Lego's invitation to receive submissions for *Doctor Who* Lego sets in February, one proposal from 'GlenBricker' and 'Kaminoan' reached 10,000 supporters in less than two weeks. This is the threshold which any proposal must reach in order to then be submitted to Lego's review team to be considered for possible development. Lego confirmed in March that the proposal, which features the interior and exterior of the TARDIS along with various characters, had now officially been advanced to the review stage.

Doctor Who and the Syrian Conflict

An unofficial new ebook, *The Doctor, the Eye Doctor and Me* by Aboud Dandachi, is the story of the author's journey through the different stages of the Syrian conflict, and the lessons and insights into the meaning of the events of that journey as gleaned from parallels and analogies with *Doctor Who*. Self-published by the author, the book is available to download for free from *amazon.co.uk*.



Fourth series of Fourth Doctor adventures for 2015!

Tom Baker, Louise Jameson and John Leeson are returning as the Doctor, Leela and K9 in the fourth series of *Doctor Who: The Fourth Doctor Adventures*, which launches in January 2015. The series of eight one-hour audio adventures is released by Big Finish Productions.

The run begins with *The Exxilons* by Nicholas Briggs, which sees the return of the race from 1974's *Death to the Daleks*. "I'm known by many as a bit of a *Death to the Daleks* fanatic, but it was David Richardson who had the idea of an Exxilon story," Nick tells **DWM**. "This is a story of what the Exxilons were doing when they were a space-travelling race." The guest cast includes Daisy Dunlop (daughter of Lesley Dunlop, who appeared in *Frontios*) as Trexa, Jacqueline King (Sylvia Noble in *Doctor Who*) as Calura and Hugh Ross (Toby Kinsella in audio spin-off *Counter-Measures*) as Gethal.

The Doctor and Leela are stranded in a remote house in *The Darkness of Glass* in February, where an ancient power is about to be unleashed. The script is by Justin Richards, while Mark Lewis Jones (*Game of Thrones*) plays Professor Oliver Mortlake, Julian Wadham (Steed in Big Finish's *The Avengers*) plays Joseph Holman, Sinead Keenan (*Doctor Who: The End of Time*) plays Mary Summersby, and her brother Rory Keenan plays David Lacey.

Louise Jameson and Tom Baker with just some of the cast of the new Fourth Doctor adventures.

March sees the release of *Requiem for the Rocket Men* by John Dorney, which sets the Fourth Doctor up against a band of jetpack-wearing space pirates. Geoffrey Beevers plays the Doctor's nemesis the Master, while Mark Frost plays Shandar, Olivia Poulet plays Myrren and Damian Lynch plays Marshall.

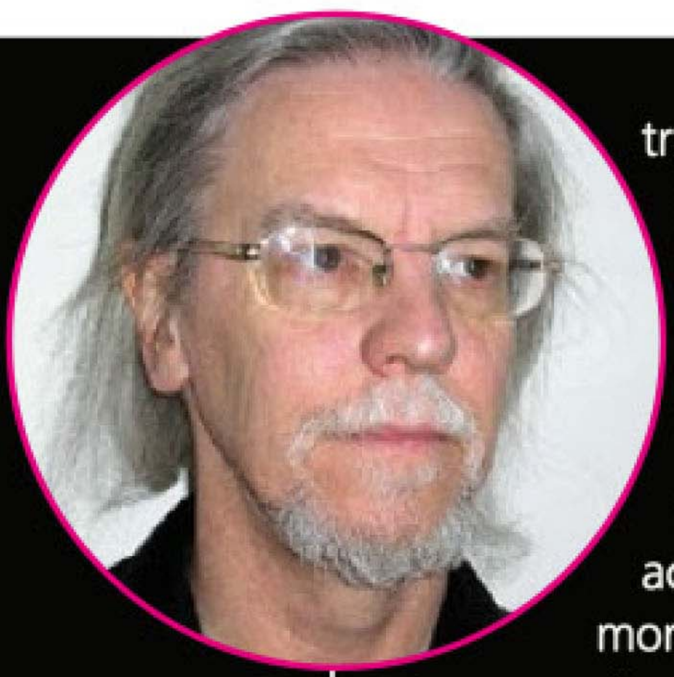
The Master also features in April's *Death Match* by Matt Fitton, although the two adventures are not strictly part of the same story. Susan Brown (*Torchwood: Children of Earth*'s Bridget Spears) plays Kastrella, while Andy Secombe plays Vargrave.

The Doctor and Leela then visit an ordinary house in an ordinary street in May release *Suburban Hell* by Alan Barnes, where they are caught up in a nightmarish dinner party. Katy Wix plays Belinda, Raymond Coulthard plays her husband Ralph and Annette Badland (Margaret Blaine in the 2005 *Doctor Who* TV stories *Aliens of London/World War Three* and *Boom Town*) plays Thelma.

June's release is *The Cloisters of Terror* by Jonathan Morris, in which the travellers investigate strange disappearances at St Matilda's college for girls. The story sees the return of Rowena Cooper as Emily Shaw, the eccentric mother of Liz Shaw, who first appeared in the *Companion Chronicles* adventure *The Last Post*. Richenda Carey guest stars as Sister Frances Beckett, while Claudia Grant (who played Carole Ann Ford in *An Adventure in Space and Time*) is Megan.

The season concludes in July and August with an epic interlinked story that sees the return of an old foe – more of which will be revealed soon!

Steve Moore 1949-2014

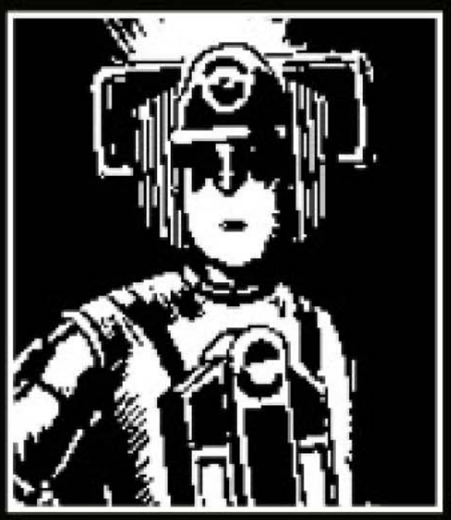


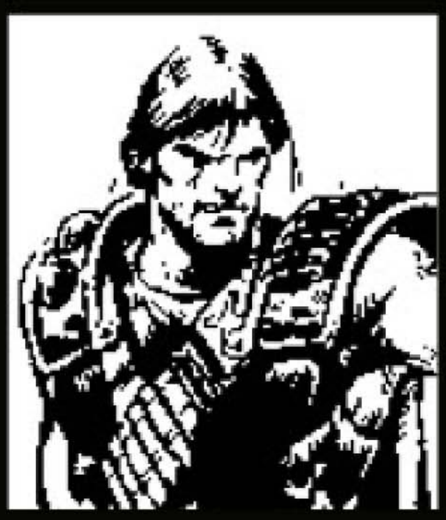
Steve Moore has sadly passed away. To us at *Doctor Who Magazine*, Steve will always be known for his writing on the early days of the comic strip. *Dragon's Claw* [DWM 39-45] in particular drew on Steve's fascination with Eastern culture and philosophy; *The Life Bringer* [DWM 49-50], featuring versions of the Greek Gods, loomed large over *The Chains of Olympus* serial by Scott Gray and myself.

Steve's stories raced along, capturing the frantic pace and style of Tom Baker's final TV seasons. They were in turn fun, thrilling and – particularly with *Spider-God* [**DWM** 52] – captured the darkness and melancholy that underscores some of the best *Doctor Who* in any medium.

His best-remembered contribution to the *Doctor Who* mythos though, is undoubtedly Abslom Daak – Dalek Killer. Originally a one-off character (in the days when *Doctor Who Weekly* ran two new strips, the second involving *Who*-universe creations, but no Doctor), Daak had echoes of the Axel Pressbutton character Steve had created with Alan Moore for *The Stars My Degradation* in the music weekly *Sounds*. The chainsword-wielding Daak proved to be an enduring hit, returning many times in **DWM**, and eventually meeting the Doctor himself. **DWM** readers of a certain age will also fondly remember Brimo the Time Witch, and Kroton – the Cyberman with a soul.

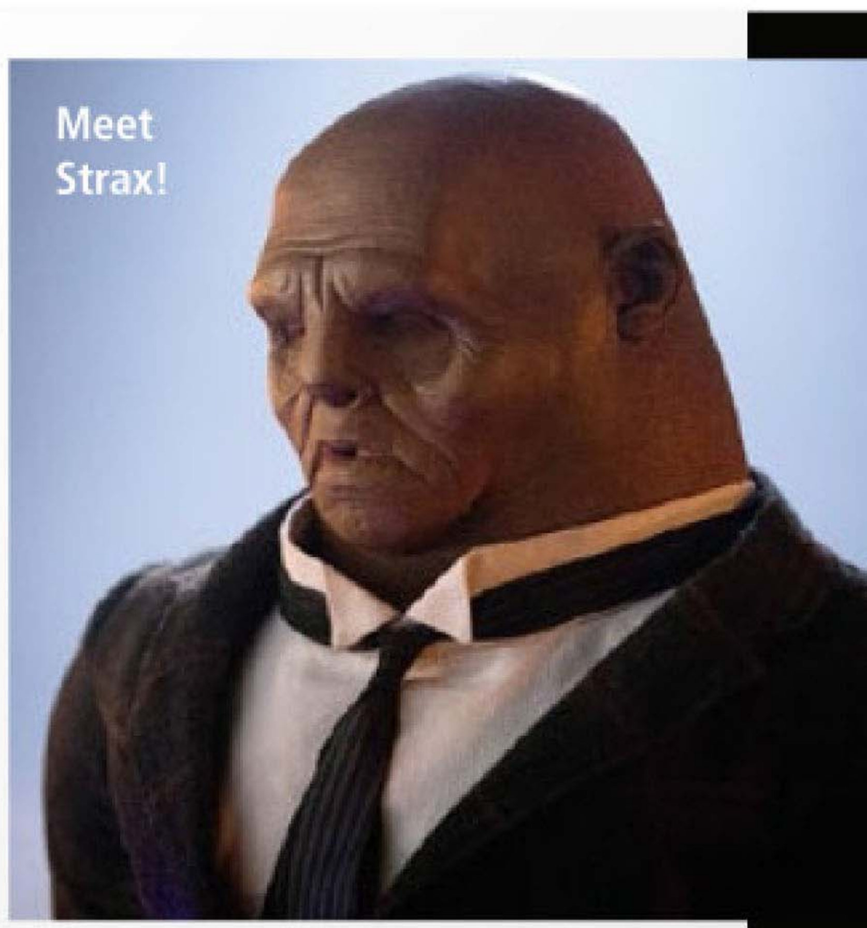
To me, Steve was a mentor. Along with Alan Moore and Gary Leach, he championed my breaking into comics, selecting me as the replacement artist on the US Eclipse series of his *Warrior* strip *Laser Eraser and Pressbutton*. We also collaborated as writers on a potential British-based Spider-Man series. Working with Steve was a revelation: he taught me from the ground up how to construct a comics script, what needed to be said, and what – more importantly – you left out. Steve's mantra was 'cross out every second word' – make the script so tight and lean that it *couldn't* be edited. Steve was affable, witty and kind. Here he was, training up a potential rival – wanting you to be the best you could be. This extended to my art where he went through my pages, getting me to punch up the action, making everything more dynamic. Critical but constructive.





The news of Steve's death came out of the blue. He was still working – the *Hercules* film with Dwayne Johnson due out this year is based on a series Steve wrote for *Radical*. Readers of *Fortean Times* know Steve as one of the original Gang of Fort, who launched the magazine in the early 70s. He wrote for *2000AD* off and on for pretty much its whole run, and his work on Dez Skinn's *Warrior* – *Pressbutton*, *Father Shandor* – stands up today as some of the best sci-fi and fantasy material in comics, full stop.

Steve was not just as a talented writer, but a kind, generous man, who gave his time freely to help others into the industry. I know I'm not alone in following Steve's example, and doing what I can to encourage new talent who've come into comics, in any way I can. That's the legacy he'd be proud of... though he'd probably laugh and call me a prat for talking so pompously! We'll miss you, Steve. **MIKE COLLINS**


Meet Strax!

Big Finish Day 5

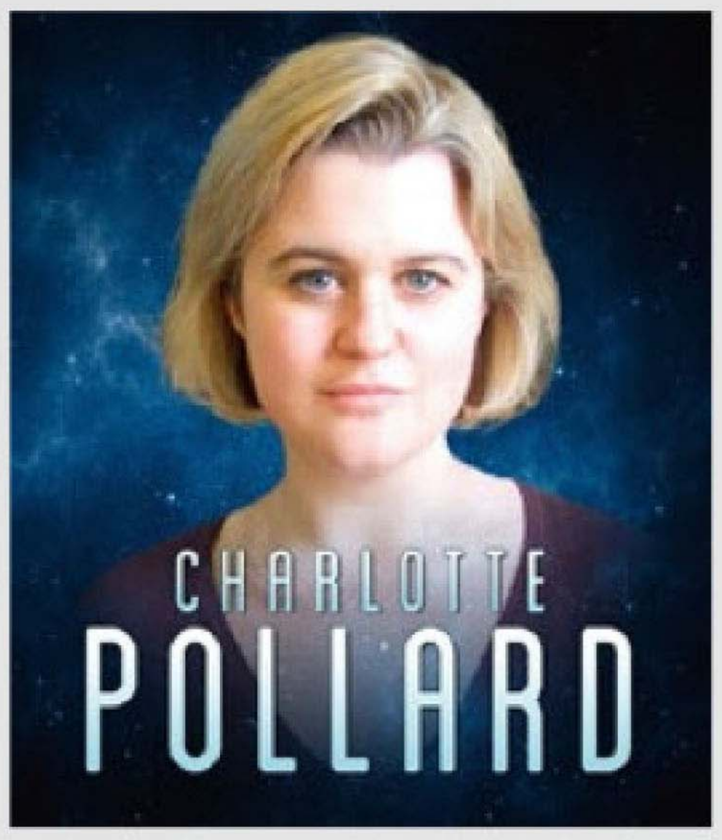
Tenth Planet Events is to present Big Finish Day 5, celebrating the production company's prodigious output of audio dramas including, of course, *Doctor Who*. The event takes place at the Copthorne Hotel Slough-Windsor on Saturday 13 September. Guests include Tom Baker, Philip Hinchcliffe, Maureen O'Brien, Dan Starkey and Nicholas Briggs. For more details visit *tenthplanetevents.co.uk*.

Utopia Convention

The annual Utopia convention returns for a three-day celebration of *Doctor Who* from 9-11 May at Eynsham Hall in Witney, Oxfordshire. Confirmed guests at the time of going to press include Deborah Watling, Camille Coduri, Anneke Wills, Adjoa Andoh, Nicholas Pegg, Barnaby Edwards and Tracey Childs. For further details, go to *fantomfilms.co.uk*.

Charlotte Pollard

Edwardian adventuress and audio companion to the Eighth and Sixth Doctors, Charlotte Pollard, played by India Fisher, is to star in her own series of adventures in a new box set of four stories written by Jonathan Barnes and Matt Fitton. *Charlotte Pollard – Series One* is released on CD (£25.00) and for download (£20.00) by Big Finish in May. Visit *www.bigfinish.com* for more details.



BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Colin Baker in *Finding Richard*, with director Rhys Davies and co-star David Knight.

Colin Goes Digging

■ **Colin Baker** stars in the Cannes Film Festival short film submission *Finding Richard* about the recent discovery of Richard III's remains. **Paul McGann** plays Vershinin in a twenty-first-century version of Chekhov's *Three Sisters* at Southwark Playhouse from 3 April to 3 May (Box Office 020 7407 0234). **Peter Davison** is CPS director Henry Sharpe in ITV's *Law & Order: UK* Series Eight to 30 April, which features **Bradley Walsh**, **Paterson Joseph** and guests **Joseph Millson**, **Colin Salmon**, **Don Warrington**, **Martin Jarvis** and the late **Roger Lloyd Pack**.

My Fair Amy

■ **Karen Gillan** has been cast as Eliza Dooley opposite *The End of Time*'s **David Harewood** in the ABC comedy pilot *Selfie*, loosely based on *Pygmalion*. A new trailer for Karen's ***Oculus***, which arrives in the UK on 13 June, is at *tinyurl.com/oculustrailer*. **Alex Kingston** features in the forthcoming movie *Bukowski* as Katharina, mother to James Franco's lead character. **Arthur Darvill** has commenced his London run as Guy in *Once* at the Phoenix Theatre, which continues until 10 May.

Karen Gillan in *Oculus*.

BBC Tennant

■ **David Tennant** narrates BBC Two's BBC spoof *W1A* until 9 April featuring **Hugh Bonneville** and **Jessica Hynes**. David, who contributed to BBC Four's *How to Get Ahead: At Medieval Court* on 12 March (his *Richard II* receives encore screenings at Picturehouse cinemas from 13 April), provided a Sierra Leone appeal video for the **David Walliams**-co-hosted *Sport Relief* on 21 March and voices Postman Pat's nemesis in the animated movie arriving on 23 May.

Piper Playhouse

■ *Sky Arts' Playhouse Presents...* includes the heist drama *Foxtrot* on 29 May starring **Billie Piper** as Badger opposite **Lindsay Duncan**. Other notables include **Jason Watkins** in *The Cruise* (15 May), **Daniel Mays** and **Ashley Walters** in *Nightshift* (22 May), **Richard Wilson** and **Simon Callow** as ageing astronauts in *Space Age* (5 June) and **Sylvia Syms** in *Timeless* (19 June). Showtime has scheduled an eight-part Victorian London psychological thriller, *Penny Dreadful*, featuring Billie as Brona Croft with **Helen McCrory** and **Timothy Dalton**, to commence on 11 May. The RNIB has released an audio of **Christopher Eccleston**'s reading of *Now That You've Died*.

On the Stage

■ *The Time of the Doctor*'s **Jack Hollington** was one of three boys alternating as Nathan opposite *Kinda*'s **Simon Rouse** as Gerald in *The Full Monty*, directed by *The Christmas Invasion*'s **Daniel Evans** at London's Noel Coward Theatre, which finished at the end of March. Evans' *My Fair Lady* won the *WhatsOnStage* Awards Best Regional Production on 23 February with **David Walliams**' Bottom in *A Midsummer Night's Dream* collecting Supporting Actor in a Play.

Beastly Barrowman

■ **John Barrowman** made *One Show* and *Loose Women* appearances on 4 and 5 March. His third *Hollow Earth* novel *The Book of Beasts*, co-written with sister Carole, is published on 3 July. John is set to host a second series of BBC One's general knowledge quiz *Pressure Pad* in Glasgow. Applications to participate on the show are accepted until 14 April. **Eve Myles**, who narrated Channel 4's *Cutting Edge: Sexting Teacher* on 18 February, gave birth to her second daughter, Siena, on 11 February.

Stephen Smith interviews David Tennant in *How to get Ahead*.

Wizard News

■ Production begins on *Wizards Vs Aliens* Series Three in April, executive produced by **Phil Ford** and **Nikki Wilson**. Co-creator **Russell T Davies** is now working on his C4/E4 dramas *Cucumber* and *Banana*, and tells **DWM**, "Sadly, I've had to wave goodbye to those lovely wizards. I will be a faithful viewer instead!"

Chris' Wedding

■ **Chris Chibnall**'s *Gracepoint*, starring **David Tennant**, is now being recorded. Chibnall's new play, *Worst Wedding Ever,* is at the Salisbury Playhouse until 19 April. His *Broadchurch* won Crime Programme of the Year at the TRIC Awards on 11 March with *Doctor Who* collecting HD Drama Programme of the Year.

League Table

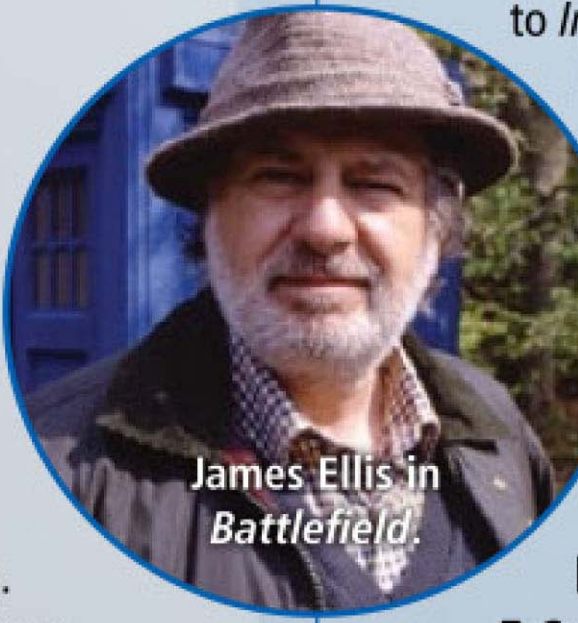
■ During March **Mark Gatiss** visited Brazil promoting *Sherlock* and *An Adventure in Space and Time* for BBC Worldwide. His Tycho Nestoris appears in *Game of Thrones* Season Four (Sky Atlantic from 7 April). BBC One has commissioned **Steve Pemberton** to adapt E F Benson's *Mapp and Lucia* with **Susie Liggat** producing this summer. **Reece Shearsmith** played murderer Malcolm Webster opposite **Sheridan Smith** as first wife Claire in ITV factual drama *The Widower*.

Monster Masterclass

■ *Broadcast* magazine's Look Listen Experience roadshow 2014 included a *Doctor Who* Case Study session at Cardiff's Millennium Stadium on 20 March featuring ex-producer **Marcus Wilson**, post production supervisor **Nerys Davies** and VFX supervisor **Murray Barber**. Radio 4's *Character Invasion* on 29 March included **Neill Gorton** running a monsters and aliens masterclass at Cardiff's Royal Welsh College of Music & Drama and an original cast reunion of **Douglas Adams**' *The Hitchhikers Guide to the Galaxy*.

Quickies

■ **Peter Capaldi** is the voice of Anchor's latest cheddar cheese advert. Check out **Matt Smith** via YouTube as Riff in the Northampton School for Boys' 2000 production of the musical *West Side Story*. **John Hurt** attended a gala performance of the National Theatre's *War Horse* (28 February). **Frazer Hines** plays Joe in Scots Indie film *Journey Bound* and is an associate producer. **Bonnie Langford** is among the *Dancing on Ice Final Live Tour* line-up (to 27 April). Congratulations to *Inferno*'s **Olaf Pooley** for becoming *Doctor Who*'s second centenarian on 13 March in the wake of *The Crusade's* **Zohra Sehgal** who reached 100 on 27 April 2012.



James Ellis in *Battlefield*.

Obituary

■ **James Ellis**, who was best known as Bert Lynch in *Z-Cars*, and who appeared as Peter Warmsley in *Battlefield*, died on 8 March aged 82. **Malcolm Tierney**, who was Doland in *The Trial of a Time Lord* Parts Nine to Twelve and featured in the Big Finish audios *1001 Nights* and *My Brother's Keeper*, died on 18 February aged 75. **DWM**

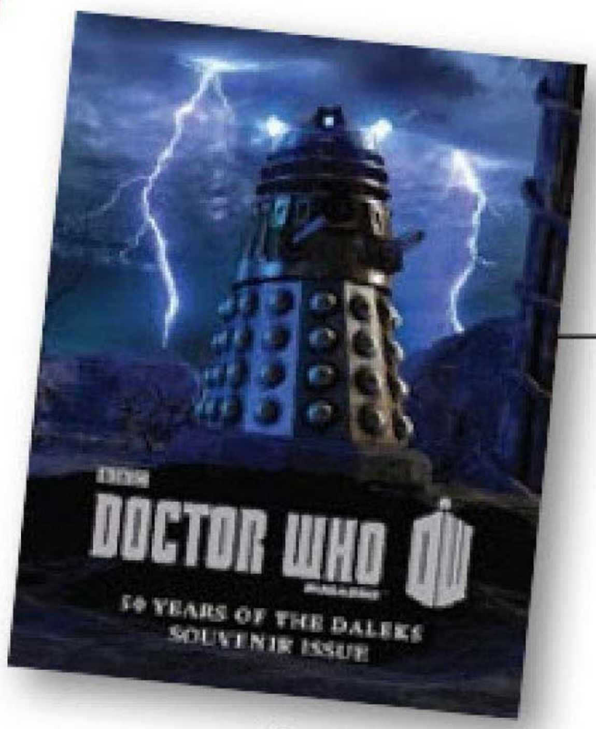
UNLOCK THE MYSTERIES OF THE IMPOSSIBLE GIRL...

BBC
SPECIAL EDITION
DOCTOR WHO MAGAZINE
THE OFFICIAL GUIDE
TO THE 2013 SERIES
panini magazines

ON SALE

THURSDAY 17 APRIL

GALAXY FORUM



Danny Pink, watching DVDs, the Daleks in **DWM** and 30 colourful years of the Sixth Doctor... it's your letters!

Welcome back! The new series of *Doctor Who* gets ever closer – and Peter Capaldi isn't the only new addition to the cast...

THINK PINK

It is great to see that Danny Pink, played by Samuel Anderson, will be coming to *Doctor Who*. When Coal Hill School was brought back for the 50th Anniversary Special, I thought it's appearance was just going to be a passing homage to the start of the show, but it's great they are keeping the link going. I hope that they put in a few references to past events into the series. I would love to hear mention of the Doctor's very first companions, Coal Hill teachers Ian and Barbara; and wouldn't a cameo from Ian be the icing on the cake?

I hope that Danny isn't just there to be a romantic character for Clara, but that their relationship is more subtle like that of the companions of 50 years ago. I like the fact that the series seems to be going back to some of its founding concepts, in this case teachers with some knowledge of Earth history and science. I can't wait to find out what the Doctor, Clara and Danny get up to!

JENNIFER SHELDEN LEICESTER

A teacher called Mr Pink? Working in an inner-city school like Coal Hill, I imagine that this individual has to be super-confident to survive the ribbing he gets from his pupils over his name!

PETER COOPER NEWCASTLE

Super-confident? Well, 30 years ago, viewers were introduced to someone to whom that description definitely applied: the Sixth Doctor, played by *the* Colin Baker...

SIX OF THE BEST

Ah, Colin Baker. 'Old Sixie'. An unpredictable Doctor? Certainly. Enjoyable to watch? Without question. Underrated? Massively! Of all the Doctor's incarnations, the Sixth is by far my favourite. The most alien, the most colourful and the most heroic of all, he's brilliant on TV and superb in Big Finish's audio adventures. Happy birthday, Sixie – here's to the next 30 years!

SPENCER FRANKS EMAIL

On behalf of the series' French-speaking fans, I want to publicly thank Colin Baker who came to meet us at the Paris Manga and Sci-fi Show in February. Thank you for taking time to speak with us, to laugh with us in French and to accept our letters and little gifts.

When I asked my friend about the meeting, everybody had the same opinion: Colin Baker, you're an exceptional man, thanks to your kindness, your listening, your humour and your self-mockery. We were very glad to welcome you, and I'm personally happy to know I'll soon see you again in Belgium. You have to know the Francophone fans will always welcome you and love you (by the way, Québec is waiting for you!). This is true for the other actors who will agree to meet us. We are eager to meet Sylvester McCoy in Toulouse!

MARIE DEVIGNE EMAIL

Sylvester is a lovely chap, too. While you're waiting to meet him, you could always watch some old *Doctor Who* stories on DVD. You'd be in very good company...

TEXT IN!

Message us from your mobile!

- **KEITH PICKERING** Is your comic strip artist a Lon Chaney fan? I saw characters resembling the Hunchback, one of Lon's Chinese roles and even the Phantom of the Opera.
- **MARK FAULKNER** Can't help but think that Dalek #7 is reminiscent of Trigger's broom, what with the number of changes down the years. Fascinating article in **DWM** 471, nonetheless.
- **PAUL** I'm loving the final Eleventh Doctor comic strip, *The Blood of Azrael*. The end of Part Two makes me wonder how the Doctor will get out of this one!
- **LUKE SMITH** Does anyone else think that the woman who gave Clara the Doctor's number in *The Bells of Saint John* may have been a future female incarnation of the Doctor?!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.

The Sixth Doctor arrives in *The Twin Dilemma*.

STAR LETTER

March the 16th 2014 saw the 30th anniversary of the début of dear Colin Baker as the Sixth Doctor – and the arrival of one of the most entertaining and underrated incarnations of all.

The Sixth Doctor is often criticised as being 'alien', 'aloof' or 'violent'. Yet those are the very qualities demonstrated by the First, Third and Fourth Doctors on occasion.

Thankfully, through Big Finish's audio adventures, Colin and his era have been given a much fairer crack of the whip. To those who remain sceptical about the Sixth Doctor, I say purchase a few of his audio adventures. Close your eyes, and enjoy a brilliant Doctor!

Colin is one of the true gents of *Doctor Who*, both as a character and as a man and I've had the pleasure of meeting him on a few occasions. Happy 30th, 'Sixie'!

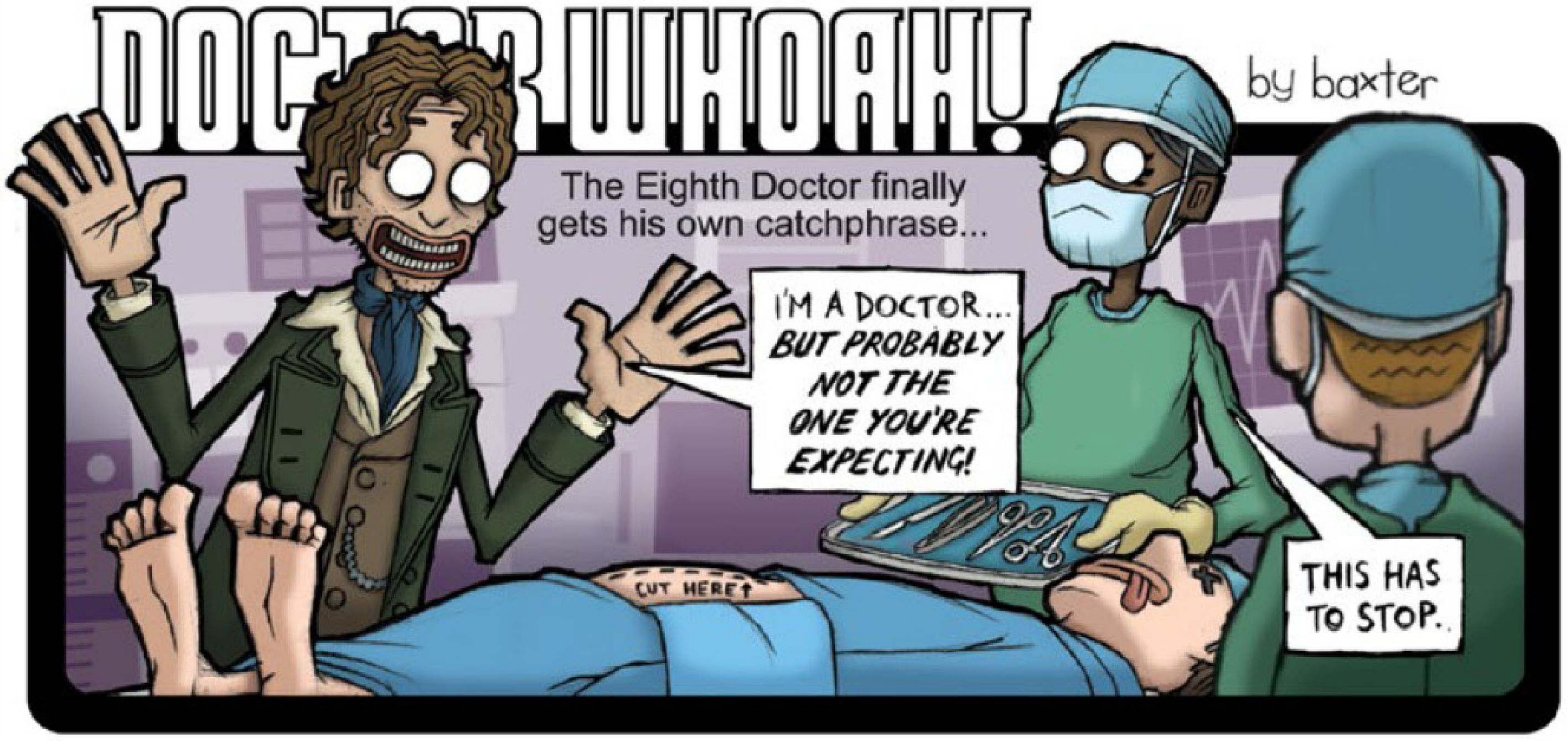
JOHN HUGHES GLASGOW

John's letter wins him a copy of Colin's latest adventure, *Scavenger*, out now from *www.bigfinish.com* price £14.99 on CD or £12.99 to download.

DOCTOR WHO
SCAVENGER

DVD DELIGHTS

In the lead-up to the 50th anniversary, I decided to watch all of *Doctor Who*, from 2005 onwards, in transmission order. And it made me appreciate the running 'arcs' that the writers had created. When the celebration finished, I decided to go back to the series of my youth and do the same thing, choosing to watch all the Tom Baker stories in order. I grew up on the Fourth Doctor and it seemed appropriate given Tom's appearance in *The Day of the Doctor*. It's really made me realise that this is how to watch the series. Not to dip in and


DOCTOR WHOAH!
by baxter
The Eighth Doctor finally gets his own catchphrase...
I'M A DOCTOR... BUT PROBABLY NOT THE ONE YOU'RE EXPECTING!
CUT HERE
THIS HAS TO STOP.

SEND YOUR LETTERS TO… Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

out across the last 50 years, but to watch how the show changed and moved with the ebb and flow of new writers, new producers, all putting their stamp on the series. And what better way to see that than to follow the Fourth Doctor's adventures? Tom played the part for seven years, longer than any other actor and his era saw umpteen changes in writers, producers, co-stars *etc* showing all sorts of styles and approaches to the show. I'm really enjoying my odyssey.

STEVE WILKINS EMAIL

GOING UNDERGROUND

As a lifelong *Doctor Who* fan, (I'm nearly 60 now), who started watching with the very first episodes back in 1963, I was particularly pleased to be able to buy the much-lamented (and thought lost) *The Web of Fear* on DVD.

What struck me as somewhat bizarre, was when I originally watched *The Web of Fear* in 1968 I was a 14-year-old boy living in Staffordshire, and was as far removed from the London Underground as one could be. When I next watched it, I had an intimate knowledge of the London Underground. The reason being that, before I retired, I was at one time an Acting Chief Inspector of the British Transport Police with responsibility for policing the London Underground. Fortunately, I never had to contend with any Yetis, but you may imagine how personal this particular story is to me.

WILLIAM MORRIS EMAIL

DOUBLE BACK?

Having recently enjoyed *The Enemy of the World* on DVD, I began to think: is there room for a sequel? Could Salamander have survived his dip in the time vortex? Is he a Time Lord like the Doctor? The reason I say this is that the villain goes by the name Salamander and claims to hail from Mexico. Now, notice how so many *Doctor Who* villains throughout the years choose pseudonyms which hint at their true identity (Miss Foster, Mr Magister, Professor Yana). Also note that there is a Mexican species of salamander called the axolotl, which is capable of regenerating lost body parts. Coincidence?

CALLAN HAMILL (16) EMAIL

I have always been aware of *Doctor Who* and a fan of the modern series for many years. My husband received a few older episodes of *Doctor Who* for Christmas, and since then we have become highly addicted to the early years of the series. We try to get our fix through any means possible, borrowing DVDs, videos, books and of course buying **DWM** each month, we have become obsessed with all things *Who* and may even go without food to get the craving fended off! I am new to the greatness and powerful draw of this classic programme and so may need advice as to how to cut down and savour each morsel more before moving onto the next!

JENNIFER SHELDEN LEICESTER

Well Jennifer, we suggest that you curb your cravings by reading and re-reading the DWMs that you've bought. Try issue 471, for example, which focused on the Daleks…

DWM OF THE DALEKS

I often say I'm a Dalek fan before I'm a *Doctor Who* fan, and I wish the Daleks would exterminate the Doctor and get their own show. It's a tongue-in-cheek comment, but I do think the Daleks are the most innovative alien species ever imagined. With regard to your Dalek poll in issue 471, I'm glad you finally asked! I like the original 1963 Daleks and I also like the 2005 Daleks. But which one to pick? There's only one way to settle this – *Fiiiiight!* But seriously, I created my own solution to my problem, a 2005 Dalek in 1963 colours!

GARETH NOLAN CLECKHEATON

Reader Gareth Nolan's Dalek, with its natty retro colour scheme.

The Daleks have always been an integral part of my love of *Doctor Who*. So it was with immense fascination and satisfaction that I read Jonathan Morris' excellent Dalek article in **DWM** 471, which has defined the nightmarish quality at the heart of the Daleks that has endured for 50 years – and will do so for another 50.

As I currently work on my Extended Project for sixth form, which is the documentation of my *Doctor Who* action figure stop-motion animated film, *Ironside*, which I'll be presenting to my class, I imagine that I'll be quoting Mr Morris' writing at considerable length. I will always love the Daleks, because they will always inspire me to write stories – and write nightmares.

HARRY DRAPER EMAIL

Thank you, **DWM**, for giving us that amazing souvenir Dalek issue. I was blown away by the spectacular cover and I like the way it fits in perfectly with **DWM**'s 50th anniversary souvenir issue. But I've one complaint: *Why give us two great posters on the same page?! It's torture to choose!*

Anyway. I can already tell that *The Blood of Azrael* is going to be one of my favorite **DWM** comic strips, but I will always include *Pay the Piper* as Parts 1 and 2 as the first instalments as they fit in perfectly. Thank you Scott Gray and all his comic allies for providing a fabulous comic finale of Matt Smith's era. I am looking forward to Part 3 of *The Blood of Azrael*!

EOGHAN DALY DUBLIN

Wait no longer, Eoghan, the story continues on page 35. Now, let's journey to the other side of the world… ►

MUSIC TO OUR EARS

I was one of 8,500 fans who attended the Brisbane *Doctor Who* Symphonic Spectacular in February 2014. People crowded the train and filled the Brisbane Entertainment Centre, donning an array of fezzes, scarves, shirts and even full costumes. The Queensland

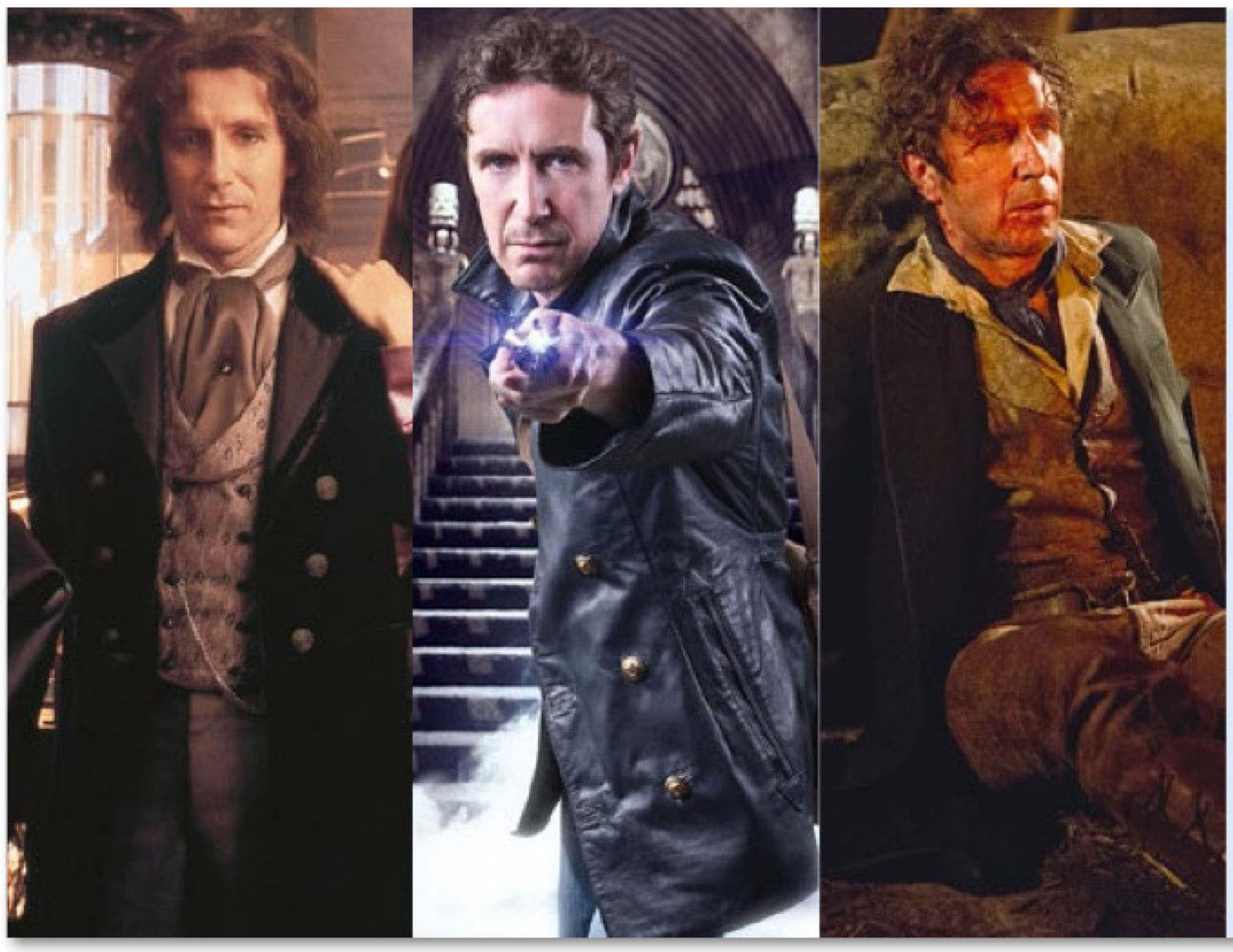
twitter

@DWMtweets

Join other **DWM** readers on Twitter!

- **@RobScottNorton** **DWM** 471 arrived today. Poster up on my little boy's bedroom wall. He's delighted to have such a stunning Dalek poster.
- **@MrRichardHough** On my way home, drunk and happy, perusing Steven Moffat's *Production Notes* in **DWM** 471. Most insightful essay on writing I've ever read.
- **@danielclems1975** Jonathan Morris' Daleks article in **DWM** 471 was interesting, but I have to say, it's been a while since Daleks have been brutal. Need more menace.
- **@tweeter299** I hope Peter Capaldi brings the darker side of the Sixth Doctor to the role, and the fighting skills of the Third Doctor, too.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue…



THE PLANET OF DECISION!

The Eighth Doctor. Debonair, brave and handsome, he may only have had two on-screen adventures, but he's had three extraordinary costumes. Of the clothes he wore, what's your favourite? His original get-up, the Wild Bill Hickok fancy dress outfit from the TV Movie? Paul McGann's own, natty ensemble, put together for the audio box set, *Dark Eyes*? Or the stylish number worn by the Eighth Doctor in his final outing, *The Night of the Doctor*? Once you've made up your mind, simply visit this site and cast your vote:

tinyurl.com/dwmpoll16

The poll will close on 9 May, and we'll reveal the results in issue 473. There are no prizes – it's just for fun.

In **DWM** 470, we asked, of *all* the Doctors, whose outfits are your favourites? The runaway winner was the Tenth Doctor, with 61% of the vote, with the Eleventh Doctor in second place with 14%. The other Doctors each polled less than 5%, with the scruffy Second Doctor in last place. Oh my giddy aunt!

THE FIRST DOCTOR (William Hartnell)	1%
THE SECOND DOCTOR (Patrick Troughton)	0%
THE THIRD DOCTOR (Jon Pertwee)	4%
THE FOURTH DOCTOR (Tom Baker)	5%
THE FIFTH DOCTOR (Peter Davison)	1%
THE SIXTH DOCTOR (Colin Baker)	3%
THE SEVENTH DOCTOR (Sylvester McCoy)	1%
THE EIGHTH DOCTOR (Paul McGann)	3%
THE NINTH DOCTOR (Christopher Eccleston)	4%
THE TENTH DOCTOR (David Tennant)	61%
THE ELEVENTH DOCTOR (Matt Smith)	14%
THE TWELFTH DOCTOR (Peter Capaldi)	3%

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

On location for *Doctor Who*, Peter Capaldi wins the heart of a young fan as he shows her why it'll be okay for him to play the Doctor. Search YouTube for: **Capaldi Coleman Series 8 Dalek**

As a tribute to Charlie Chaplin, Beth Spilsbury and Paul McGann surprise the crowd at Bristol's Slapstick festival by performing the song *Smile*. Search YouTube for: **Slapstick Festival McGann**

Another duet! At the 2014 Gallifrey convention, young Lindalee interviews Billie Piper and sings "Rose, Rose, Rose your TARDIS" with her. Unmissable. Search YouTube for: **Lindalee Billie Piper**

Discover the secrets of how the amazingly talented Gavin Rymill created the Dalek cover for **DWM** 471. Search YouTube for: **Doctor Who Magazine Cover Art Breakdown Issue 471**

Doctors Five, Six and Seven – Peter Davison, Colin Baker and Sylvester McCoy – talk to Luke Spillane at the *Doctor Who* Celebration on Sunday 24 November 2013. Visit: **http://tinyurl.com/pqbdboe**

◄ Symphony Orchestra, conducted by Ben Foster, ripped into the score and the action began. *A Madman with a Box* and *I am the Doctor* opened the show, before the host arrived on stage: the Fifth Doctor himself, Peter Davison. When he walked on, I nearly cried. It was the first time I'd seen anyone from the series before my very eyes, let alone one of the Doctors!

Hearing Murray Gold's music from the series played by the orchestra was amazing, and seeing the monsters roam the theatre was a fantastic sight. Real live Cybermen, Judoon, Silents, Vampire Girls, Silurians, Whispermen, Oods, and of course, the Daleks took stage and roamed the aisles, scaring the children in their red bow ties. It was *amazing*!

The 'Classic *Doctor Who* Medley' celebrated the yesteryear era of the show. It was awesome, and complemented by clips from the episodes. And Tom Baker's recorded contribution was completely unexpected by all! Music is such an important part of *Doctor Who*, more than we realise. Congratulations to all for a truly spectacular show, and thank you to my parents for taking me!

H MENSO (15) AUSTRALIA

TANNED VILLAINESS

I was touring a local museum devoted to Native American history, walking through the 'village' showing the Indians doing their everyday tasks. Suddenly I spotted Lady Cassandra O'Brien! Actually, it was a Native American woman tanning an animal hide, but I saw something completely different in the scene!

CAL KITSON RHODE ISLAND, USA

Cassandra.

Tanned hide.

Uncanny! And talking of facelifts...

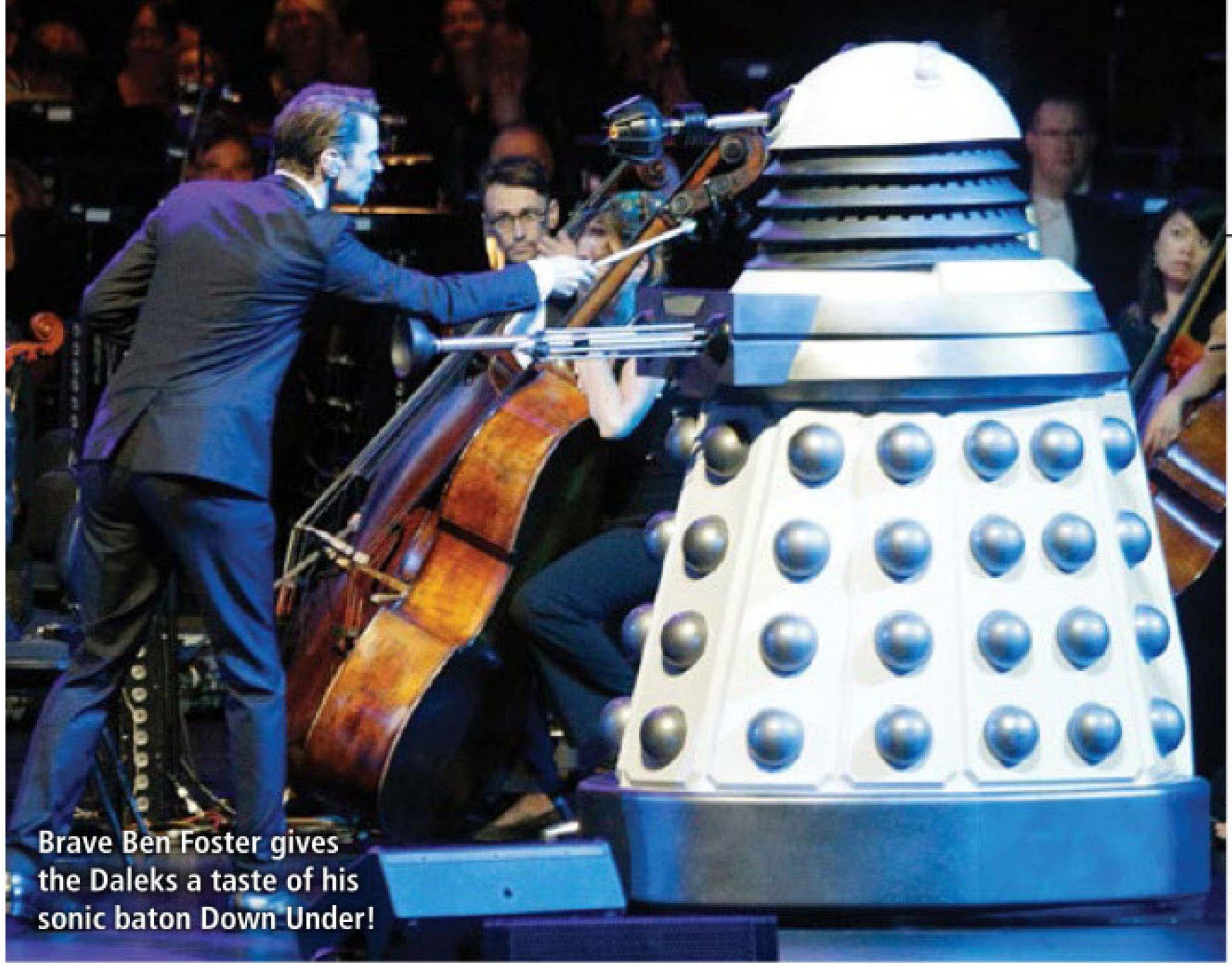
CHANGE, MY DEAR

Following the recent **DWM** poll about regeneration, I feel like I must bring this up. Who else here thinks that it's about time we got a new regeneration effect? *Doctor Who* has been back on the air for nearly nine years and within that time we have had up to a dozen regeneration scenes, all of them being that fireworks show.

I understand that the coming of a new Doctor should be triumphant, but I've always felt that each regeneration should be different and unique, like the Doctor that it's supposed to bring.

It's said that we'll be entering into a new era of the show, so updating some effects might be a part of that. When the time comes for the Doctor to change face again (or if we meet more Time Lords, what with Gallifrey's survival) it couldn't hurt to see a newer look to the regeneration, could it?

LUKE BRAND EMAIL



Brave Ben Foster gives the Daleks a taste of his sonic baton Down Under!

PHOTO © LUCAS DAWSON

What do other readers think? And finally...

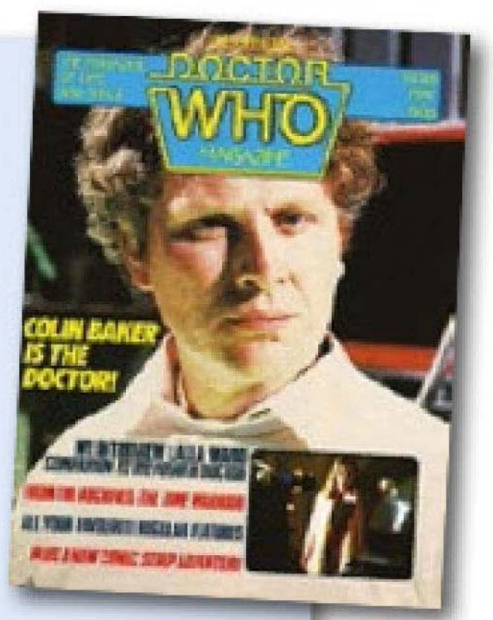
MIKE AND SARA

Regarding the mysterious Mike Yates/Sara Kingdom photo in *The Day of the Doctor* [*see Steven Moffat's column in* ***DWM*** *469 – Ed*]. It's *easy* to explain! *The Three Doctors* probably took place, from the First Doctor's point of view, during *The Daleks' Master Plan*. In the story, he, Sara and Steven are teleported to Mira. What if the Time Lords intercepted their beam, placing the Doctor in that whatever-it-was he was sitting in, while 'porting Sara into a brief adventure with Mike (conspicuous by his absence during *The Three Doctors*)? As for Steven, he might have been further displaced in space and time to the mid-1960s, where to cover up his ignorance of the time he got a little lost in the persona of the Jethro Clampett-like Morton Dill, seriously hamming it up when he sees the TARDIS crew and the Daleks as they were before he met them.

KEVIN McDOUGALL EMAIL

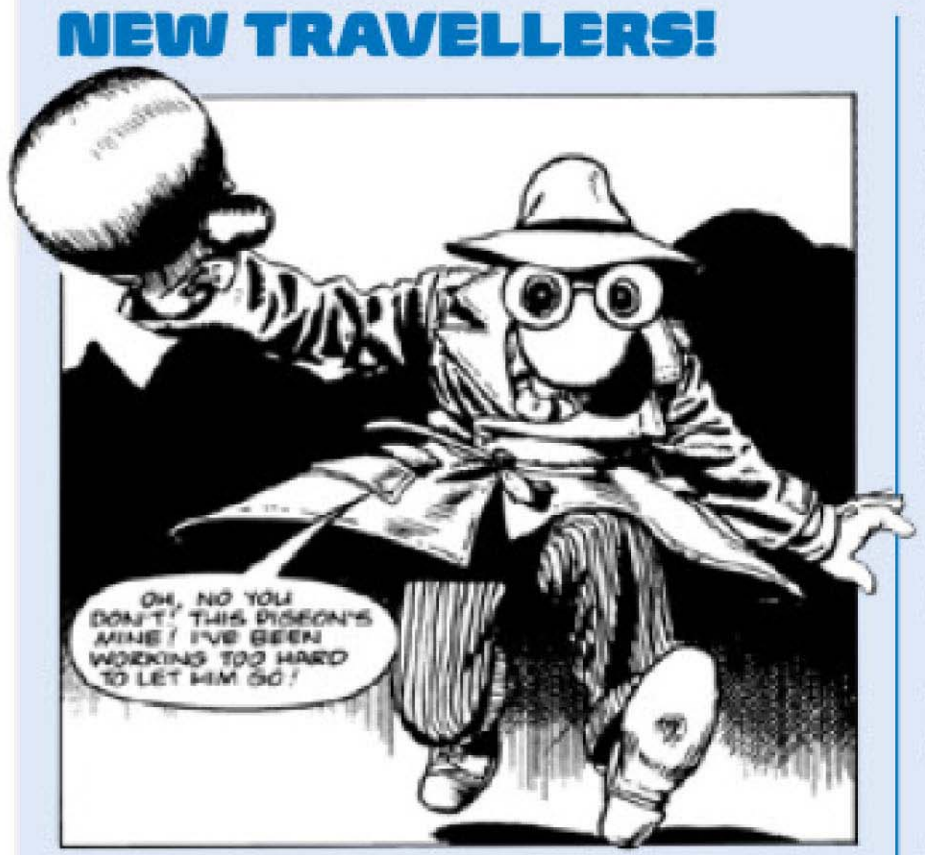
It's an intriguing theory, Kevin. Now, can someone please explain what a photo of Kamelion was doing in UNIT's Black Archive...? See you next time! **DWM**

ON THIS MONTH... 30 YEARS AGO



There's a new face on the cover of **DWM** 88 – Colin Baker *is* the Doctor!

NEW TRAVELLERS!



OH, NO YOU DON'T! THIS PIGEON'S MINE! I'VE BEEN WORKING TOO HARD TO LET HIM GO!

As Colin Baker assumed the role of the Sixth Doctor on TV, he made his first appearance in the latest **DWM** comic strip, *The Shape Shifter*. Also making his début in the strip was the shape-shifting Whifferdill of the title who would soon adopt the guise of a penguin and become one of the Doctor's longest-running companions. Yes, Frobisher had arrived!

WONDER WARRIORS!

Ah, poor old *Warriors of the Deep*. Reviewer Gary Russell was correct when he wrote in **DWM** 88 that it was 'unlikely to be hailed as a classic'. However, he proclaimed that 'as a straightforward, exciting action/adventure story, it gave us an enjoyable and interesting four episodes of *Doctor Who*.' Very true, Gary. Just don't mention the Myrka!

FOUND IN COLOUR!

The final pages of the issue revealed the amazing discovery of almost all of the missing Episode 4 of *The Tenth Planet*. Not only that but the whole serial was to be colourised for broadcast in Canada! However, the work code of '01:04/84' gave a clue to the truth behind the story. Oh.

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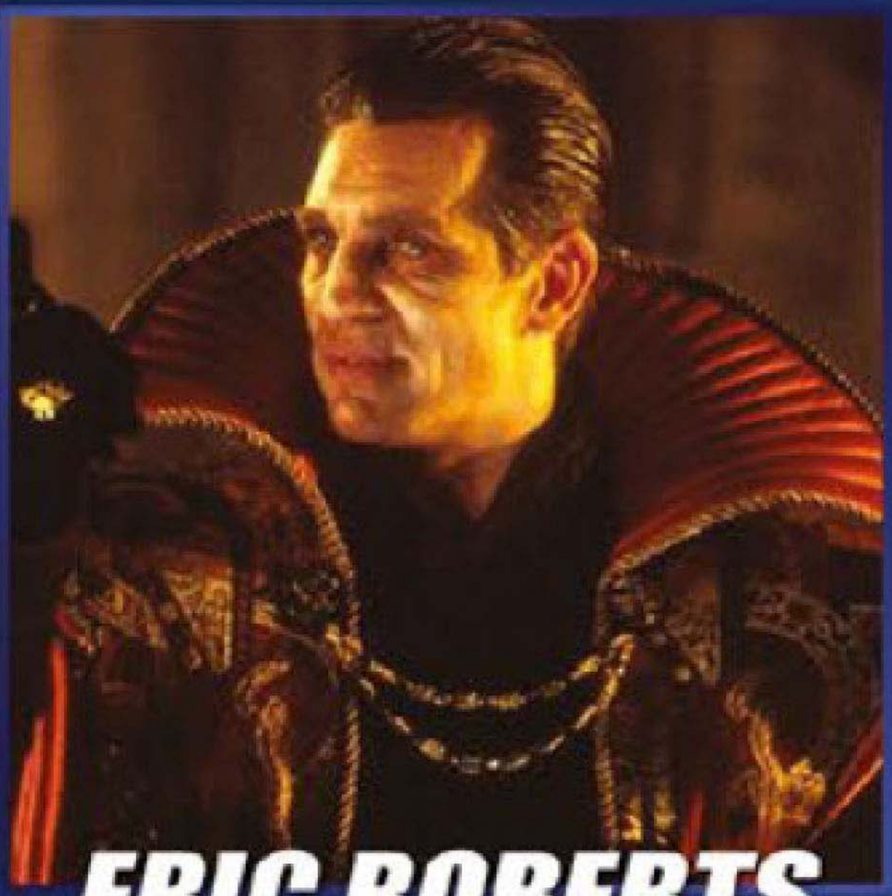
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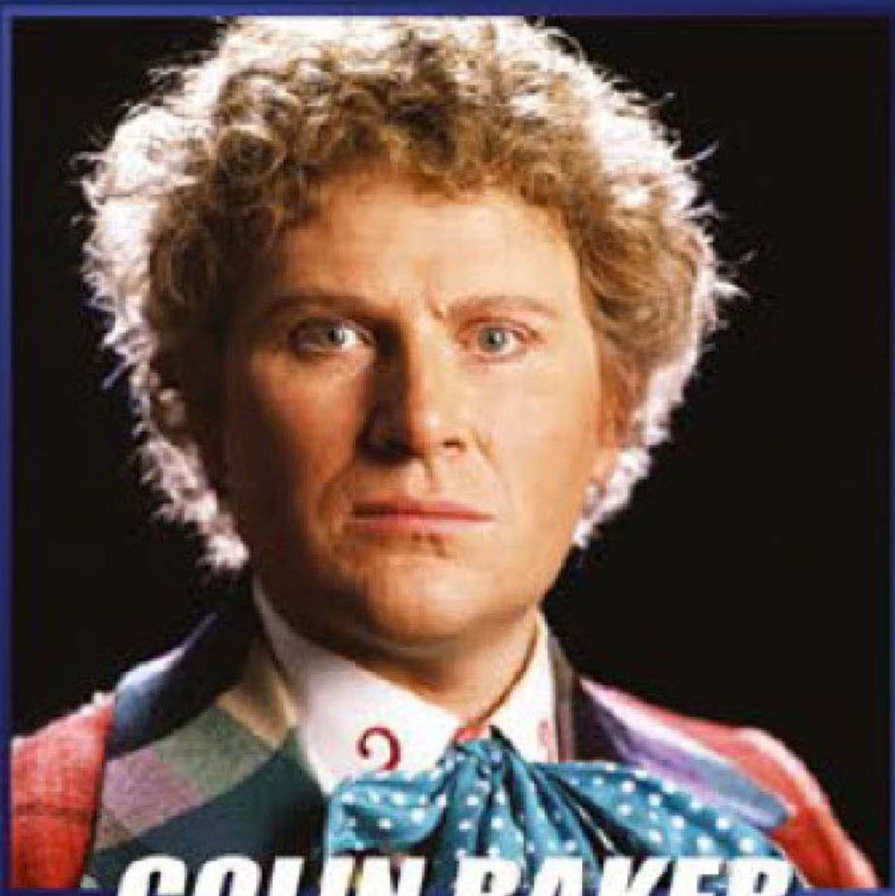
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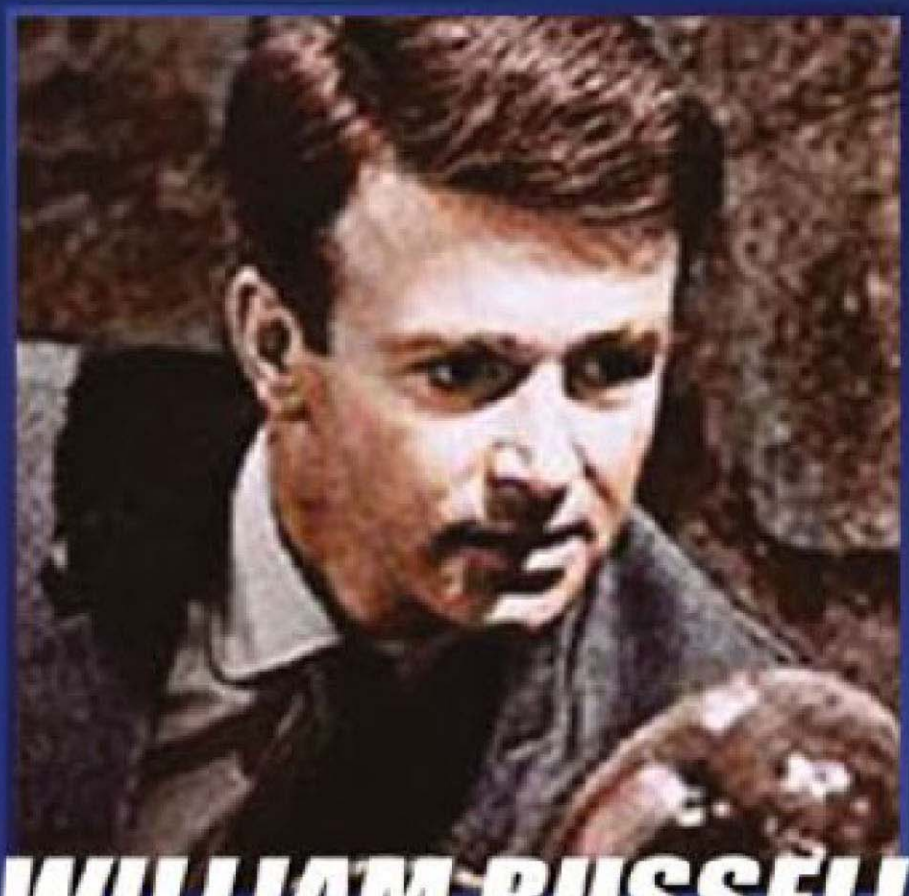
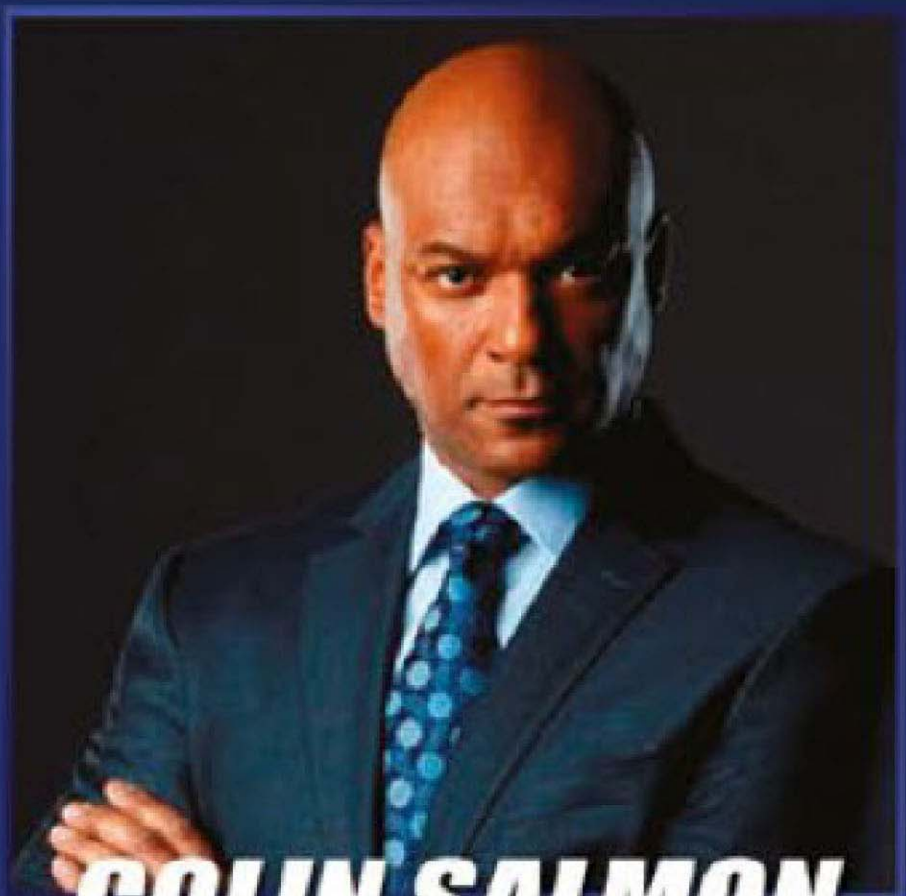

WILLIAM RUSSELL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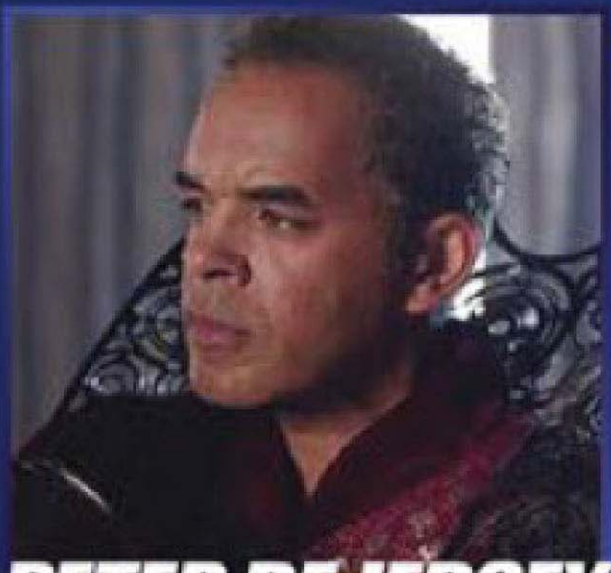
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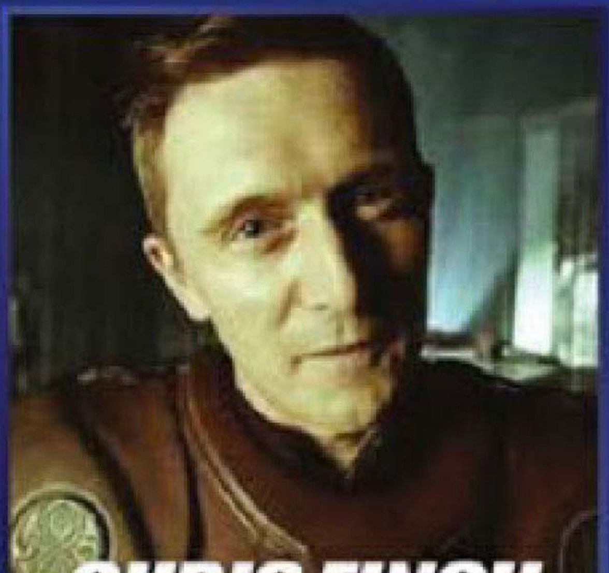
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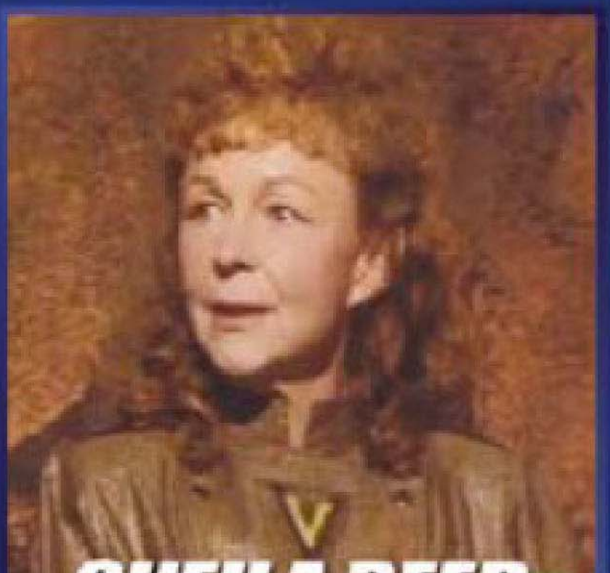
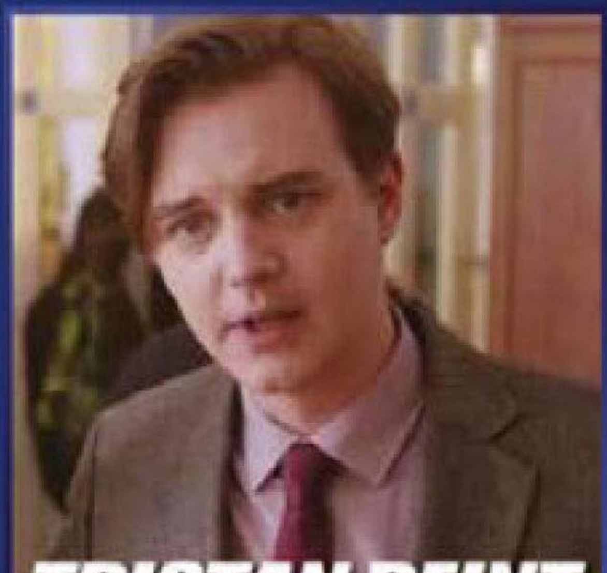

SHEILA REED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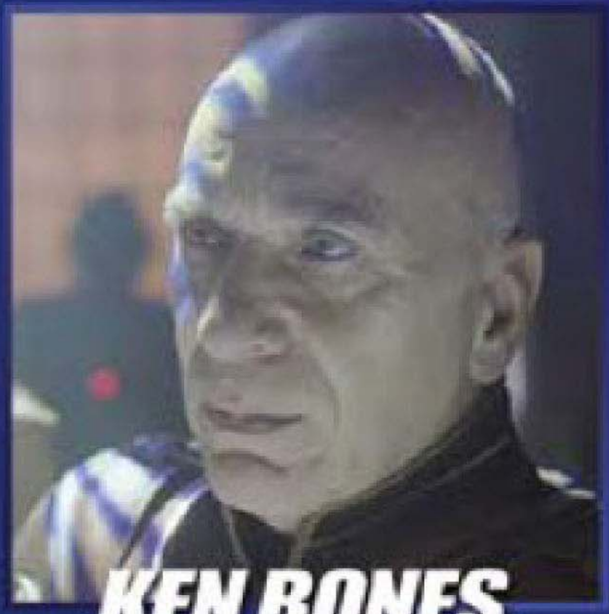
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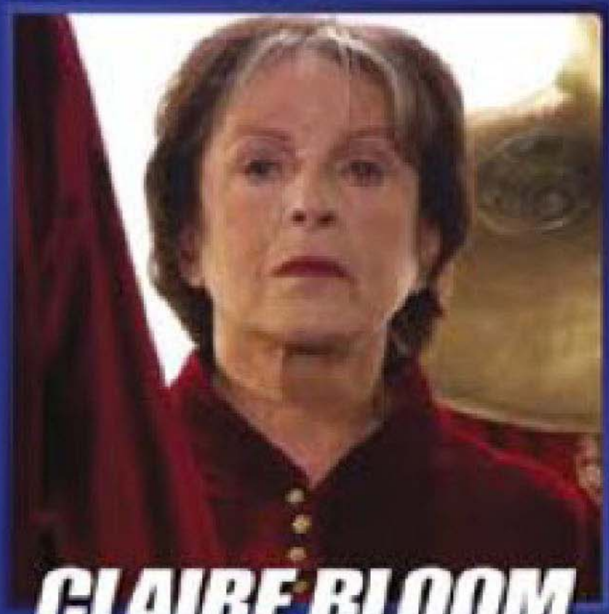
EMMA CAMPBELL-JONES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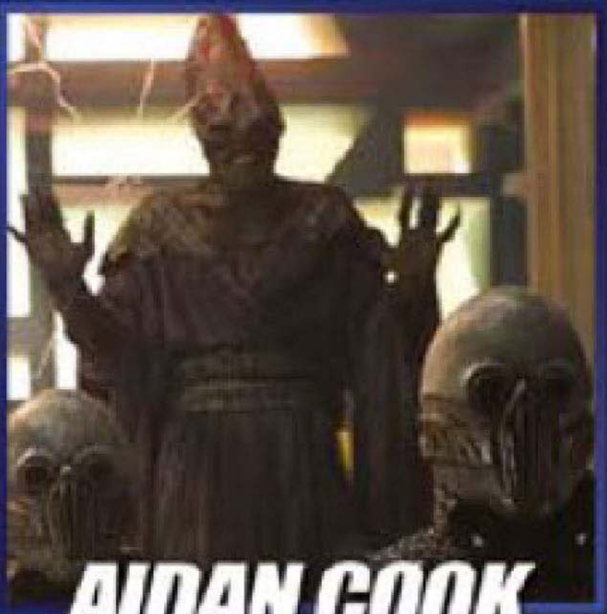
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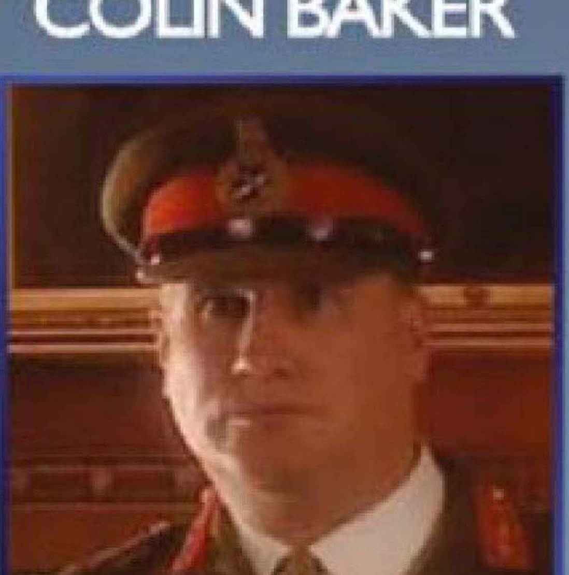
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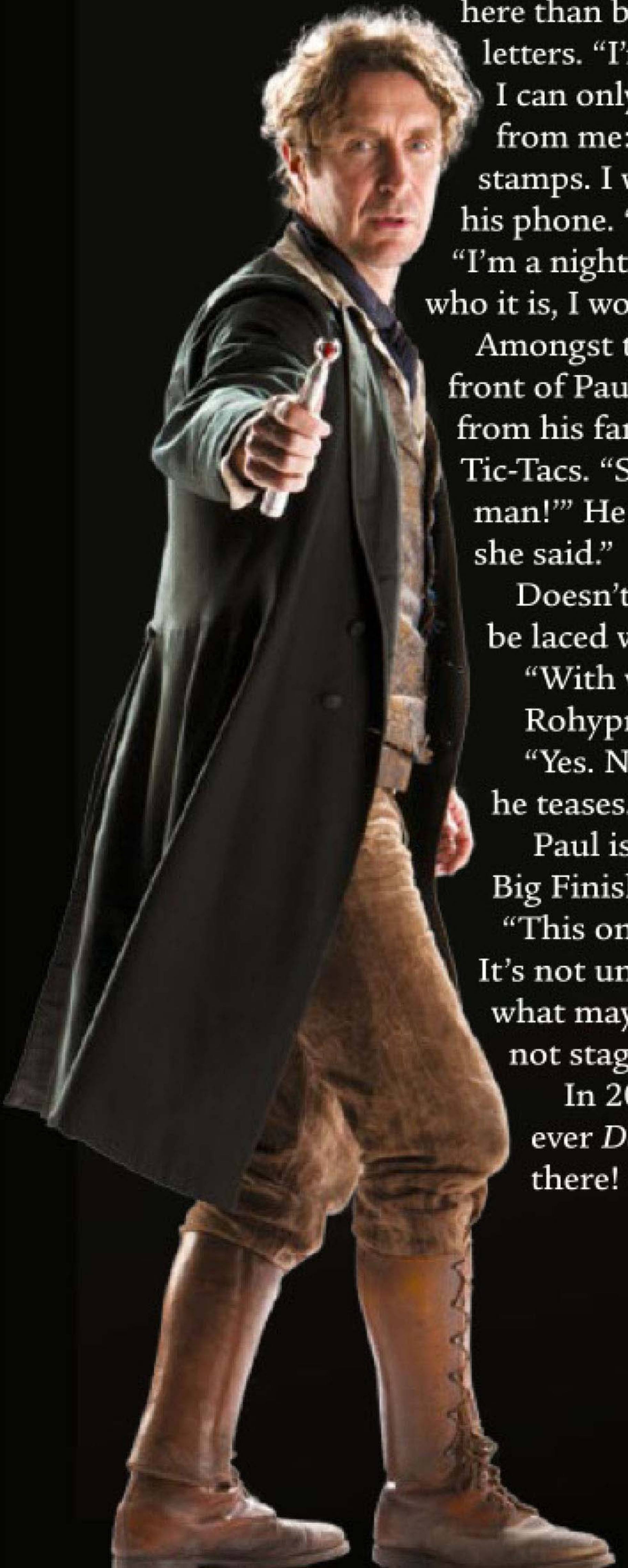
PHYSICIAN, HEAL THYSELF...

Fresh from his surprise appearance during the 50th anniversary celebrations, Paul McGann chats about *The Night of the Doctor* – and his new audio series, *Dark Eyes 2*...

INTERVIEW BY **BENJAMIN COOK**



"Phil Glenister? Paula Yates? Pete Faith... in a wig?"

In the green room of a friendly hotel in wet, lustreless Slough, Paul McGann is trying to decipher his own autograph on a collection of photos that he signed with a Sharpie 15 seconds ago. "I've written my name 2,000 times today," he explains. "I don't want to write my name again till March."

Today is 18 January 2014 – or Big Finish Day 4, a one-day convention celebrating the eponymous *Doctor Who* audio drama producers. It's better to get an autograph from Paul here than by mail. He isn't too hot at replying to fan letters. "I'm crap," he admits. "I'm the crappiest person. I can only apologise. You can send them a message from me: don't bother. Seriously, don't waste money on stamps. I won't reply." Paul doesn't even like answering his phone. "Not even to my agent." Nor the front door. "I'm a nightmare. If the doorbell goes and I don't know who it is, I won't answer. I'm not proud of it in the slightest."

Amongst the stacks of freshly-signed photographs in front of Paul are carrier bags full of gifts – mostly edible – from his fans. One lady has given him a selection of Tic-Tacs. "She said to me, 'A small gift... for a small man!'" He roars with laughter. "'I like small things,' she said."

Doesn't he ever worry that one of the gifts might be laced with...?

"With what?"

Rohypnol? Hallucinogens?

"Yes. No! I let the cats and dogs taste them first," he teases.

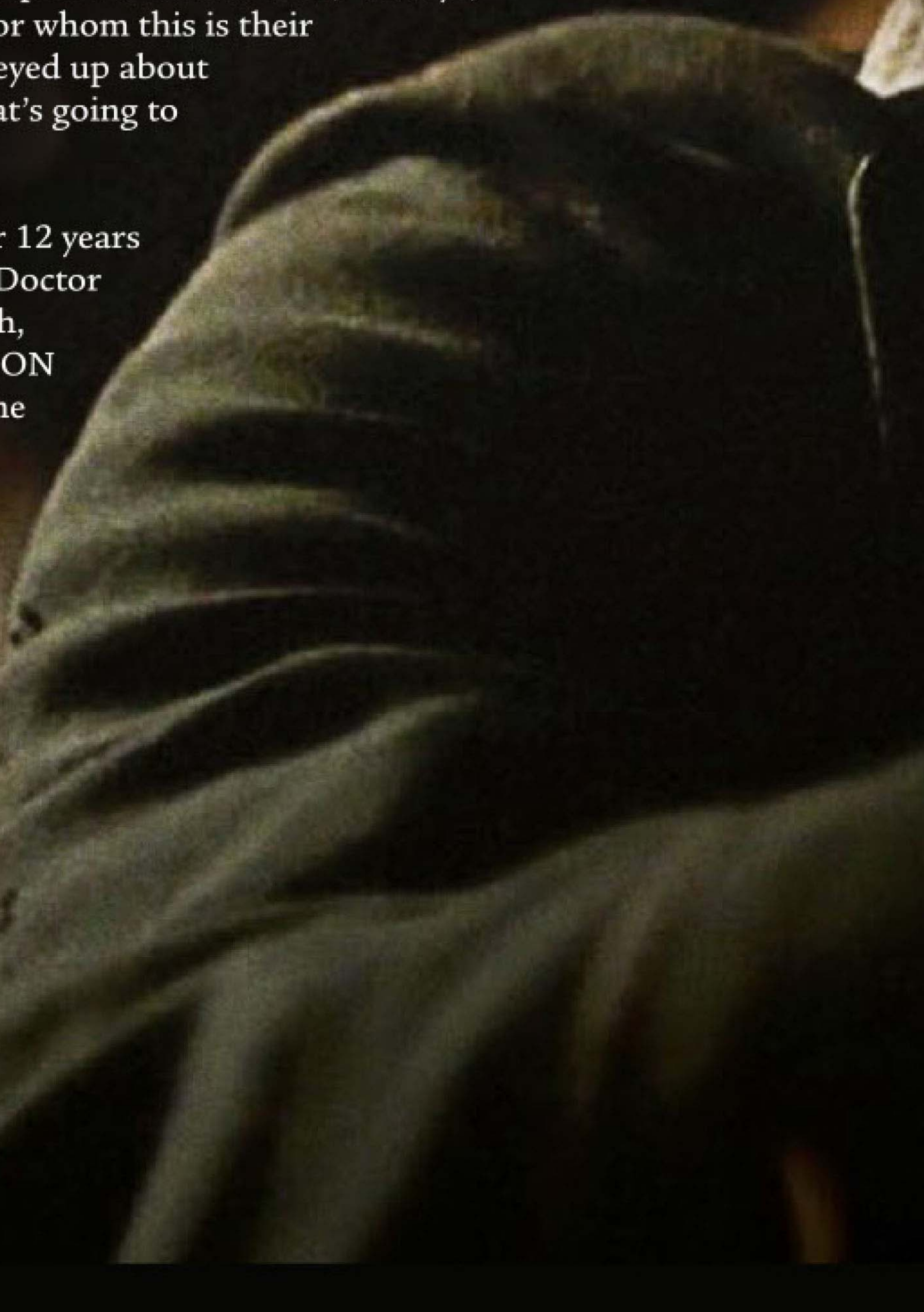
Paul is chatty and relaxed today. Has he enjoyed Big Finish Day 4? Conventions can be quite... full on. "This one's chilled out," he says. "It's well organised. It's not until you go to one that isn't that you realise what mayhem can ensue. Take it from me, when they're not stage-managed properly, it's a pain in the arse."

In 2003, **DWM** was in the audience of Paul's first ever *Doctor Who* convention. "Panopticon? You were there! In that hotel near Paddington Station?"

It was a big deal back then. More than seven years since Paul had played the Doctor on TV, the fans had all but given up hope that he would ever do a convention. "It was terrifying. If you'd talked to me then, and particularly just after doing that first one, I'd have said to you, 'I'm never doing one again.' It was all of the things that I'd suspected it would be for a shy person. A lot of performers are... we don't mind rehearsing, dressing up, and walking out on the stage, but playing ourselves in front of a room full of people... not so much.

"When I walked out onto the stage, the noise from the audience was like a plane landing. There's a film of it. You can see me walking out, and the blood draining from my face. I open my mouth to speak, and this little mouse squeak comes out. It was nerve-racking. But you get better at them. You get more relaxed. It was a nice surprise. A *good* surprise, I think. You find your feet. By the second one, the third one, the fourth one, it dawns on you that there's nothing to be afraid of. In fact, quite the contrary. It's a laugh. It's got a smile on its face. I've got a couple of mates in there," he says, apropos Big Finish Day 4, "for whom this is their first convention, so they're keyed up about it. They're not quite sure what's going to happen. But I like it."

In mid November, after 12 years of playing the Eighth Doctor on audio for Big Finish, Paul reprised the role ON SCREEN – SCREAM! – for the first time since the ill-fated 1996 TV Movie in which he débuted, in *The Night of the Doctor*, a breakneck seven-minute 'minisode'. Paul McGann! Playing the Eighth Doctor again! On the BBC! It was an off-the-chart triumph, and a fitting prologue to BBC One's 50th Anniversary Special, ►



"YOU DON'T OFTEN GET TO PLAY A DEATH SCENE, ESPECIALLY A LET-ME-DRINK-THIS-HEMLOCK-AND-SAY-GOODBYE SCENE..."

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Unexpected anniversary treat, *The Night of the Doctor*.

"Had I not had the benefit of the audios, I'd have probably been thinking, 'How did this go? What am I? Who is this guy?'"

◄ *The Day of the Doctor*. Several weeks on, and if it weren't still available on iPlayer and YouTube, we might even wonder whether *The Night of the Doctor* happened at all – or was it all just a glorious dream? Is Big Finish Day 4 his first convention since then?

"No, I did a convention in Chicago just a couple of weeks later," he says. "In fact, it was a few days after the 50th, so the atmosphere was lovely. A lot of new interest. People were saying so. Kids were saying, 'I'd never thought to come to one of these, but my mate dragged me along, and we listened to one of your audios all the way here in the car.' It really gave it a kick start. There had been a lot of expectation, of course, last year, leading up to the anniversary month, and a certain trepidation. People were nervous. Would the events match their expectations? I sensed, in Chicago, that there was relief mixed in with joy that things had gone well. Generally, people were really happy, and for my own part – or, rather, the Eighth Doctor's part – they were crazy happy."

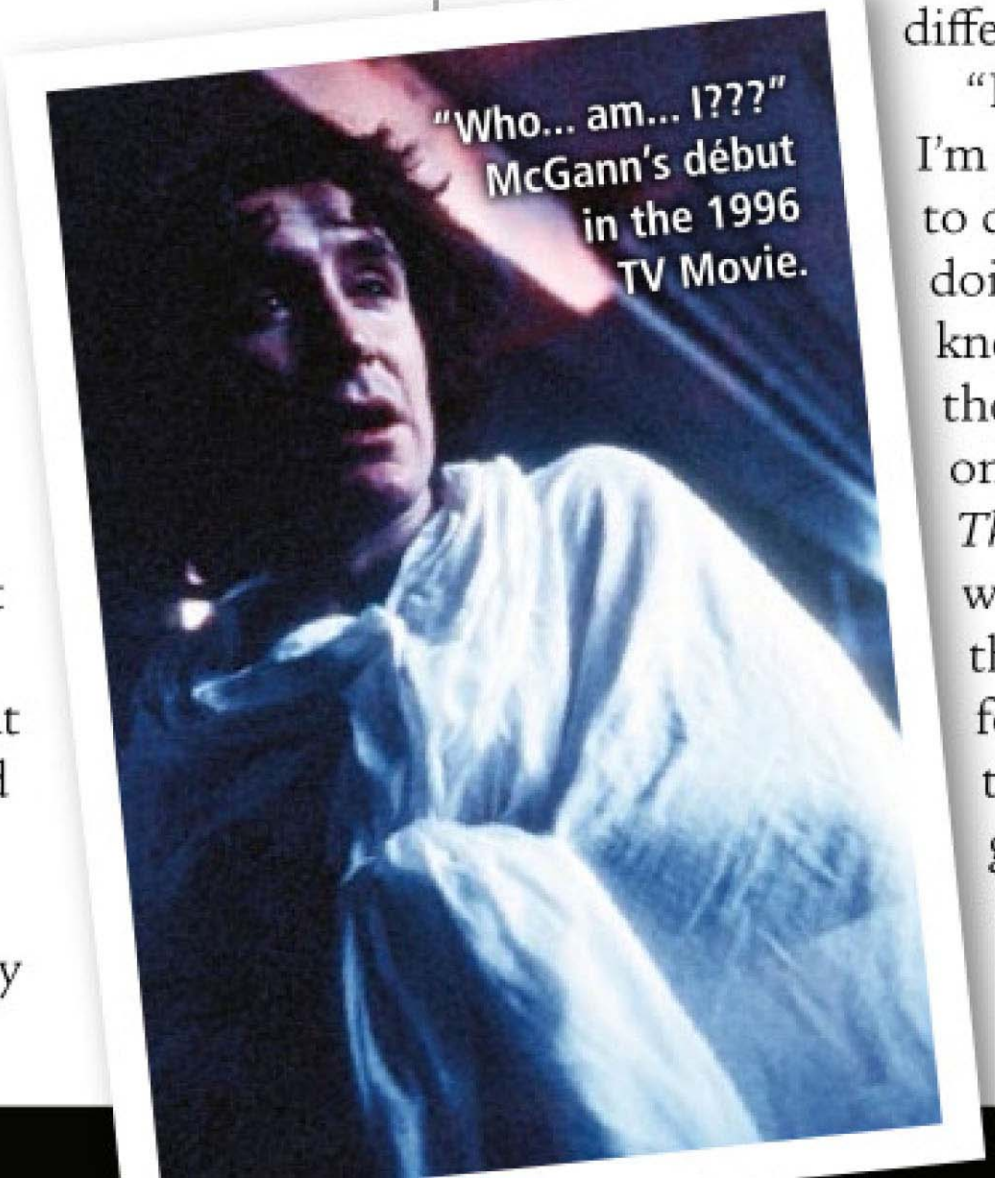
He must have known that *The Night of the Doctor* would be adored?

"Well, you say that, but... Nick, who's here today... I confided in Nick." This is Nick Briggs, Big Finish executive producer and one of the company's most prolific writers and directors, as well as the voice of the Daleks and Cybermen on TV. "I said, 'Look, I've got this message from Steven Moffat [showrunner of the TV series and writer of *The Night of the Doctor*], and I'm not quite sure what to do.' Nick said, 'Just do it. Whatever it is, do it.' And it worked." He cheers. "It *worked!*"

Why wasn't Paul quite sure if it would?

"I wasn't sure what form it would take. Steven was careful to say, 'In principle, if I wrote this, would you do it?' It was like an old diplomatic message, you know, 'If the conditions are met...' He didn't say, 'This will be six minutes long and...' He very quickly did, but not initially. I remember Nick saying, 'Paul, whatever happens, they will love it. People will be grateful. If it's Moffat, then it will work. And you might even have some fun.' But I couldn't gauge the reaction, at that stage. In the event, it wasn't how we expected it anyway, because it went out a week early."

Originally scheduled for the 50th Anniversary week, a suspected leak prompted the BBC to release *The Night of the Doctor* early, on 14th November, coincidentally Paul's 54th birthday. "Right up until November, I wasn't quite sure in what context *The Night of the Doctor* would be seen. Somebody said to me, 'It's going to be a red button thing.' I didn't know what that meant. What does that mean? It was explained to me that it was like an appendage. Or it might be tagged onto the greater work, the 50th Special. I said, 'It is what it is. It could be a footnote, it could be something more.' As it went out early, it had this clear run of attention, and it made its own publicity, going straight online, and so really it was a perfect storm, of fandom. The YouTube hits were phenomenal." To date, the mini-sode has been viewed over 3.8 million times on the BBC's official YouTube channels, and around a million more times on iPlayer. "I was aware, because I was told, that the views have even taken the BBC by surprise. They weren't sure what the reaction would be. Why should they have been?"



"Who... am... I???" McGann's début in the 1996 TV Movie.

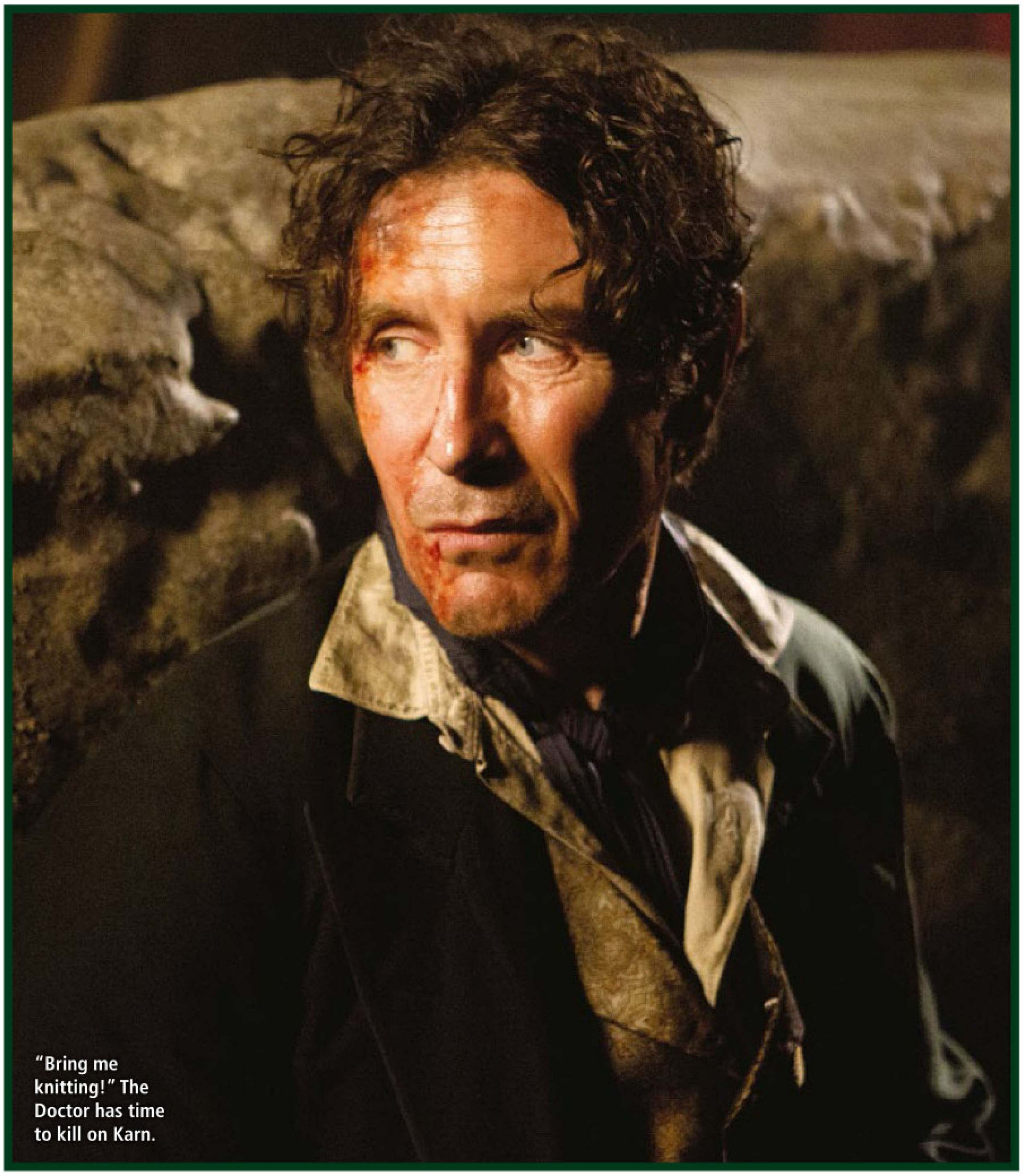
On set in Cardiff, to shoot *The Night of the Doctor*, how comfortably did Paul slip back into playing the character, who he has, of course portrayed for Big Finish since 2001?

"Well, you've answered your own question."

But Big Finish is audio. TV is different.

"It *is* different, yeah. But I'm a good actor. I know what to do, technically. I've been doing it long enough. No, I know what you mean, and the answer is, given that we only had a few hours to shoot *The Night of the Doctor*, I was warmed up, having done all the audios and played him for years anyway. All I had to do was put on the coat, get back on set, and do it. It was no trouble at all. I thought, 'What's the catch? I'm doing a day's work here. This is brilliant.' It was exciting. Steven was there, and [*Doctor Who* writer] Mark Gatiss, and as soon as I got into the clothes we just went, 'YES!!! Shoot! There you go, turn over.' I'm guessing, but had I not had the benefit of the audios, I'd have probably spent the first two or three hours in Cardiff slightly adrift, thinking, 'Oh Jeez, how did this go? What am I? Who is this guy?'"

When Sylvester McCoy returned to *Doctor Who* in 1996, to film his final scenes as the Seventh Doctor, passing the baton to his good mate Paul, it was a somewhat businesslike affair. "I wasn't sad or unhappy about giving up *Doctor Who* – or rather, the Doctor," Sylvester told **DWM** at the time. "In fact, I'd given it up six years ago when it finished, to my mind. That was it. Been there, done that, get on to the next job... Six years on, and someone phones up and says, 'Do you want to do



"Bring me knitting!" The Doctor has time to kill on Karn.

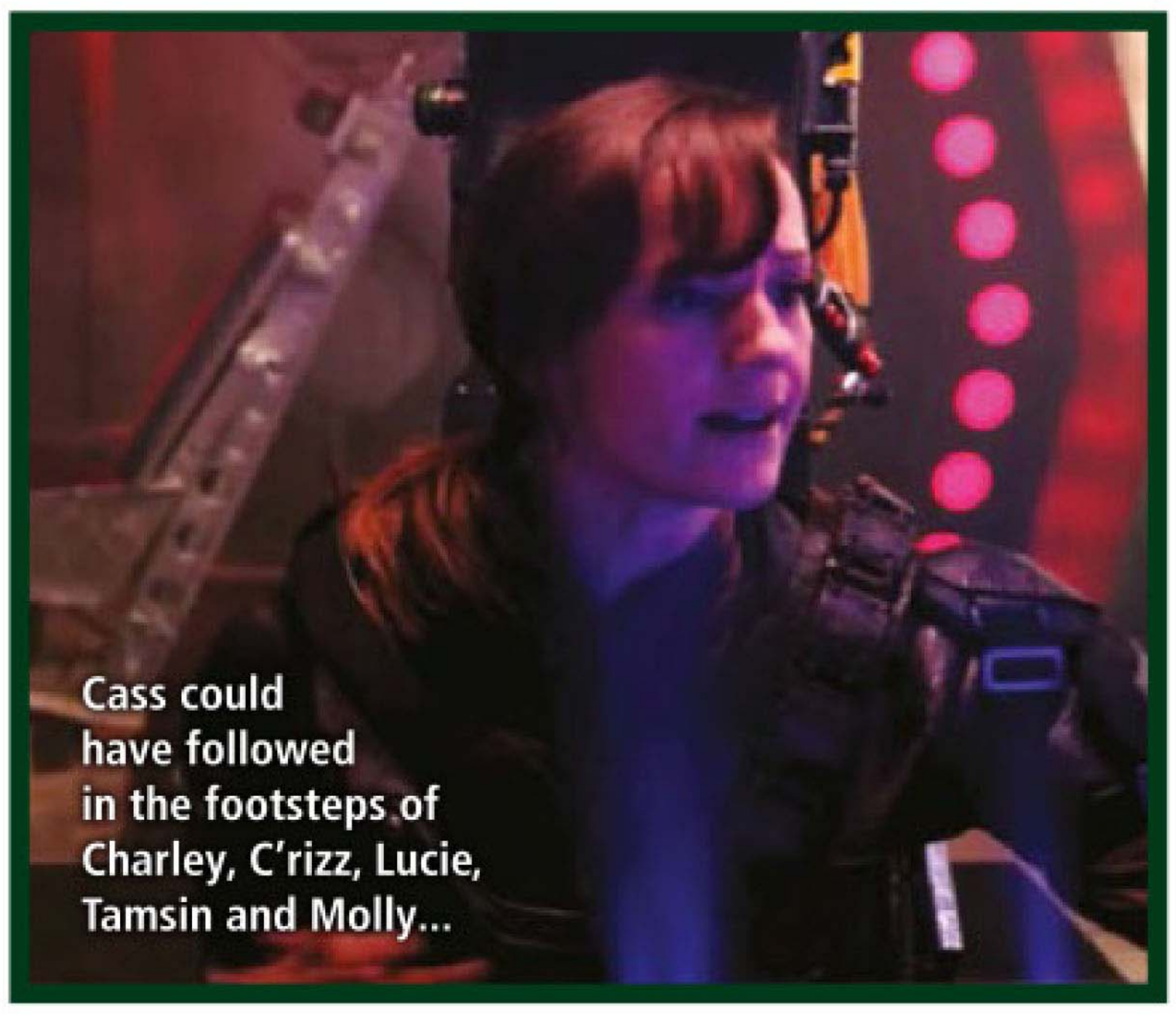
the regeneration scene…?' Of all the Doctors, I think I'm the one who left the most willingly." Was Paul similarly stoic when he shot *his* Doctor's swansong, or did he shed a tear at the passing of the Eighth?

"Any extramural considerations you put to one side," he states. "You've got to shoot the scene. You have to tell the story. On *The Night of the Doctor*, we were lucky, because of what Steven had written. It's a bit arse-licky to say that, but it's true. He deserves great credit. Some of the themes of the story were actually momentous. I could see, as soon as I got the script, that it was going to work. It's a superb piece of writing. When you think what he got into six minutes, and without, seemingly, rushing… At one point, the Doctor even says, 'Four minutes? That's ages. What if I get bored? Bring me knitting!' Even in the space of six minutes you had… not longueurs, but gaps. It paused for breath. But the actual implications of the story itself, the wider aspects, where this is placed in the continuum of things, you don't think about.

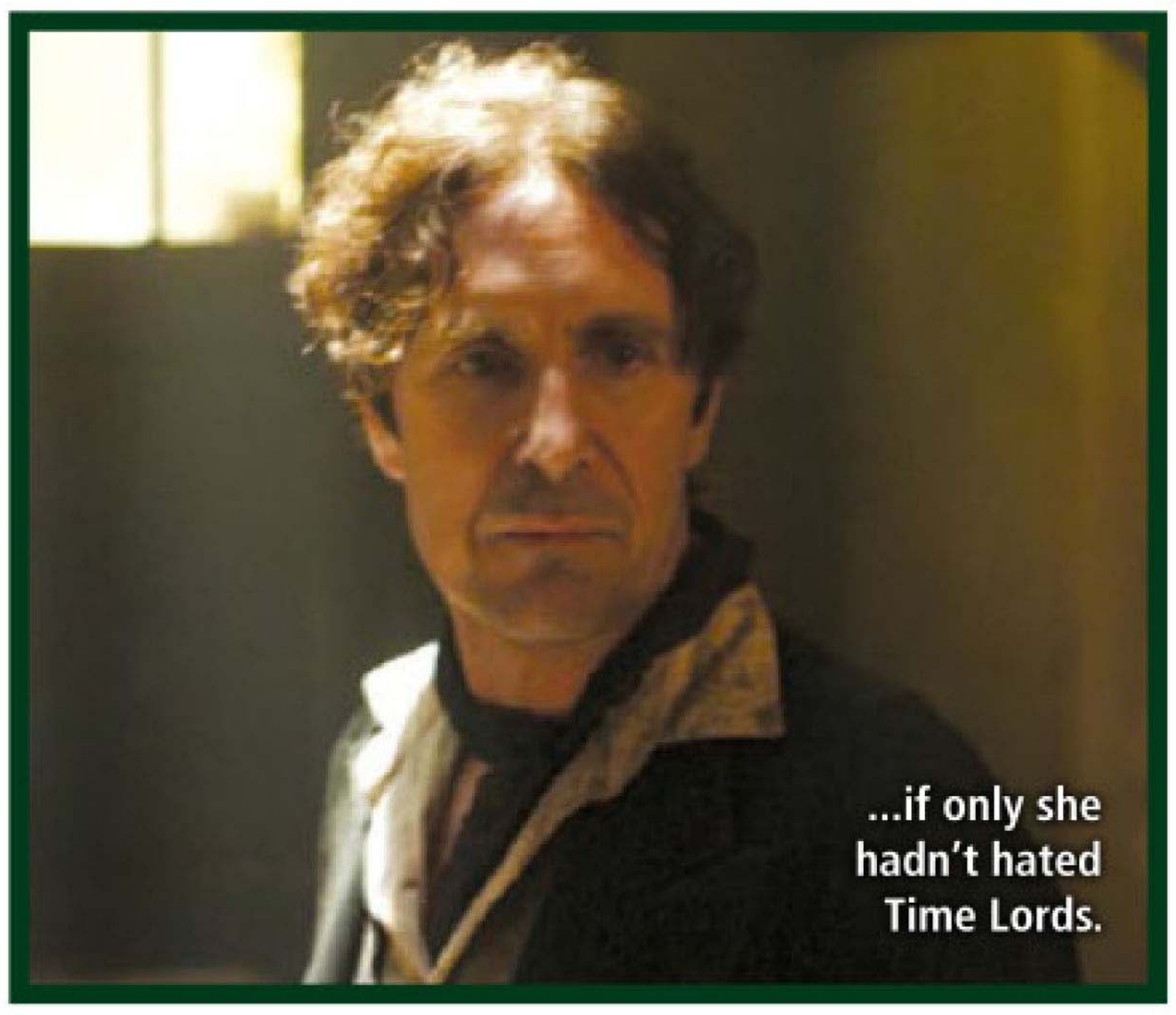
"I'm not that well versed, as people well know, in the 50 years of mythology – I'm still playing catch-up, after all these years – so it was a few days after shooting it that it began to dawn on me, actually. 'Oh, I see what he's done here. I see how *The Night of the Doctor* is going to fit in. This is going to link a couple of old narrative strands, raise questions that people perhaps aren't expecting, and this is what's going to happen as far as the Time War is concerned…' I'm a bit slow in that regard, so it took me a few days, and Steven didn't stand over me while we were doing it going, 'Right, do you understand what we're doing here?' There was no time for that. Steven never discussed with me what he wrote. He never phoned me and said, 'How about this?' His instinctive take on the Eighth Doctor was exactly how I'd imagined this character to be, even way back, back in the 90s. You know, this… like a bruised nobility. I know it sounds wanky now, but… he's decent, but he's compromised. He's not a warrior, really, at all. There's a pacifist side to him, but he's a realist as well. This is what I wanted the Eighth Doctor to be. This is what I'd envisaged. Those things… Steven, with minimal time, just got it. He nailed it. That's a fantastic writer, to do that."

But Steven deliberated hard over the Eighth Doctor's dying words, 'Physician, heal thyself', deriving from *Luke 4:23*. 'It was an honour and a privilege to provide his final line,' Steven wrote in **DWM** 469's *Production Notes*, 'and how I paced, trying to think of it.' "To do it justice, yeah," takes up Paul, "and because *Doctor Who* is character-based… It always will be more than the sum of any special effects, any of the appurtenances, which need to belong there. First and foremost, it's a character – a character that people have come to associate with, to trust.

"One character, many faces," he continues. "At its soul, and in its best spirit, that's when it works. You know you're in safe hands with the likes of Steven, and Mark, and Russell T Davies before them, because these people understand that. And Peter Capaldi – and his team – will realise that, because he's super smart. What will have attracted ►



Cass could have followed in the footsteps of Charley, C'rizz, Lucie, Tamsin and Molly…



…if only she hadn't hated Time Lords.

BACK INTO THE DARK...

Dark Eyes 2: The White Room.

Big Finish producer Nicholas Briggs, discusses Paul McGann's audio stories, including the award-winning *Dark Eyes* series...

The Eighth Doctor has always been the incarnation that Big Finish has the most leeway with. You can really put him through the wringer, can't you?

"My way into this job of executive producer, the sort of showrunner for the audios, was to start out as producer of the first Eighth Doctor series we did for BBC Radio 7 [now Radio 4 Extra]. So I do have a great affection for the Eighth Doctor, because he's largely what we've created. There was one 85-minute TV Movie, and we've added hours to that. It's made him extremely exciting to write for, but personally I find something exciting to write for in all the Doctors. I'm really enjoying writing for Tom Baker at the moment."

Sheridan Smith as Lucie Miller.

This January, Big Finish's 2012 Eighth Doctor anthology series *Dark Eyes* won a BBC Audio Drama Award. The judges described the series as "outstanding in every respect." You'd told DWM that you didn't expect *Dark Eyes* to win. Tell us about the evening that you were proved wrong.

"Well, you sort of feel sick, and you really believe it's going to be someone else winning until the actual words are out of the presenter's mouth. Then I remember looking at the big screen, just to double check that the words '*Dark Eyes*' were up there. It was particularly great to receive the award with Jason Haigh-Ellery, my co-executive producer and the best boss you could wish for, and David Richardson, a stupendously good line-producer, who makes Big Finish function on the production side. I'm always proud to stand next to those chaps, so it was great to do that in front of an applauding audience of the good and the great. Steve [Moffat, TV showrunner] wrote to us afterwards to say that we shouldn't be modest. It was a huge vindication, and a big deal for us. That was incredibly generous of him. The best thing about winning has been the congratulations from everyone, lovely people getting in touch to say how well deserved it was.

Don't get me wrong, I'm very grateful for the opinions of those BBC judges, but the reaction to our win has felt like a real vote of confidence."

Everything from the cover of *Dark Eyes* onwards screamed 'bold new direction'. Did it feel that way to you when making it?

"*Dark Eyes* was an odd thing. We'd kind of run full steam until we killed off poor Sheridan [Smith, who played Lucie Miller] in 2011, in *To The Death*. The energy was steaming out of our nostrils. Alan Barnes [script editor], Barnaby Edwards [director and associate producer]... we had this driving passion. Then we went and did it. We killed Lucie. It was such a cruel thing to do, not least to Sheridan, who I don't think will ever forgive me. But we knew we had to move on, not least because Sheridan was so darn difficult to book, because she's so darn busy. But then we'd sort of run off the pier, and didn't know where we were going to land. To tangle the metaphor, we trod water with the Mary Shelley trilogy. Then something weird happened in my brain. I decided I was just going to do 'my thing'. I thought, 'I know, I'll pretend I've suddenly been given the job of running the TV show,' and I constructed what I felt was a whole new era for the Doctor, in a box set. *Dark Eyes* was meant to be self-contained. It was never meant to go on to *Dark Eyes 2*, *3* and *4*. It's good that that's happening, but I'm largely leaving it to other people, like the brilliant Matt Fitton [writer] and Ken Bentley [director]."

DWM previewed *Dark Eyes 2* in issue 470. The big headline is the return of the Master – battling the Eighth Doctor for the first time since the 1996 TV Movie – but what else can listeners expect?

"*Dark Eyes 2* is when the whole story changes gear. We have Liv Chenka, played by Nicola Walker. She's a returning character from my Seventh Doctor audio play *Robophobia* [2011]. Also, the Viyrans, an invention of mine, who have been permeating so much of what we've done since 2006. Then there's the Eminence, a strange and terrifying alien force from the end of the universe, which has already featured in a Sixth Doctor story, last year's *The Seeds of War*, and is about to feature in a Fourth Doctor story, *Destroy the Infinite.*"

What can you tell us about *Dark Eyes 3*, slated for November?

"It's really going out there into the universe. The Master and the Eminence will feature heavily, as will Liv Chenka and Sally Armstrong, the Master's accomplice. And Molly O'Sullivan, of course. But I can't give too much away. Scripts are underway from Matt. Ken will direct. Meanwhile, I have some fiendish other plans for the Eighth Doctor."

You've been writing for the Eighth Doctor since 2001. How much of his evolution over those 13 years has been inspired by Paul himself?

"I think it comes from the general 'Doctor-ness' of the Eighth Doctor, combined with all the writers' ideas of what *Doctor Who* should be, filtered through me and ultimately through Paul. Paul's performance has very much fed back into what we write for him. There was a point when Paul wanted to give it up. It was when he was stuck in the Divergent Universe [a pocket universe introduced in 2003 audio drama *Zagreus*] with no TARDIS and no time travel. He'd lost interest in it and was asking for it all to be wound up. So we hit him with a new proposal, the whole Radio 7 thing, with Sheridan Smith as Lucie Miller. It sort of reignited Paul's enthusiasm for *Doctor Who*. From then on, we were always asking Paul what he wanted to do, what he wanted the character to be like, and he kept telling us that he liked the dark side. He didn't mind the odd comedic episode, but he wanted us to find the loneliness and darkness in him, so I took him seriously. And I knew that Paul isn't a science-fiction fan as such, so I was always keen to give him something concrete to grab hold of. That's why I wrote *The Great War* [the first *Dark Eyes* story]. Paul and I share a fascination with the First World War."

Has your working relationship with Paul changed over time?

"He's a bit of a roller-coaster ride, actually. If he's been working hard before he gets to us, he can be murder before he's had a cup of coffee! But what's become more and more clear to me over the years is that if you engage with him seriously, he will put his heart and soul into a project, and his enthusiasm just pours out. He tells all the visiting cast that – and I quote – 'it's the best gig in town'. From being a bit reticent about being associated with *Doctor Who*, Paul has now fully embraced it. After the first season with Lucie Miller, he took me out for a meal and said to me, 'I love doing *Doctor Who*. I loved those scripts. In fact, if you put one down on the table, I'd do it, right here and now.' He was so enthusiastic. I was particularly flattered that when Steve Moffat asked him to do *The Night of the Doctor*, Paul came to me and asked me what he should do. He said, 'I'm thinking of saying no.' I said, 'Well, I think you should do it.' So, immodestly, I'm going to claim it's all my 'fault'. [*Laughs*]"

Ruth Bradley as Molly O'Sullivan.

The namecheck in *The Night of the Doctor* for all of the Eighth Doctor's audio companions was a lovely touch. Did Steven warn you it was coming?

"Yes, when we were shooting *The Time of the Doctor* [the 2013 TV episode, in which Nick voiced the Daleks and Cybermen] in a field in the middle of the night, with Matt Smith shouting at the sky and me in a tent shouting back. Steve and I had a lot of time to chat. We talked about scripts, and writers, and all the challenges we both face on a daily basis – and I couldn't resist telling him that Paul had asked my advice about *The Night of the Doctor*. Then Steve told me, 'By the way, I put all your companions in Paul's episode.' I told him that was brilliant, but I don't think it really struck me *how* brilliant until I was on a train months later and got an email from Russell T Davies. He'd kind of exploded with delight that the Eighth Doctor had name-checked all those Big Finish companions. And it built from there. Everyone went bonkers about it. For a lot of people who had ignored all the BBC statements that we were official *Doctor Who*, this suddenly made us official. Some people are very slow to catch on!"

How has *The Night of the Doctor* influenced your plans for the Eighth Doctor? Do you have any concerns about the Eighth Doctor now having an 'end point'? Are you as free as you were before to play around with his destiny?

"There's a huge gap of narrative, possibly an almost infinite one, between where we are and where *The Night of the Doctor* was, so I've got no worries there. But I know what you mean. It has sort of redefined him now that we know how it all ends for him, and I think, in the future, that will start to affect what we do with him. Previously, we moved ever forward with him. With the other Doctors, we dart around in their eras. Sometimes the Sixth Doctor is with Peri, sometimes with Mel, or Evelyn, or Flip. We have fun exploring different bits of their lives. So after *Dark Eyes*, we might nip back more often. We did it when we went from the death of Lucie back to Mary Shelley, before we'd recovered enough to start the adventures of the Eighth Doctor and Molly in *Dark Eyes*."

Nicholas Briggs with the *Dark Eyes 2* gang...

Goodbye Number Eight...

him to it is what attracted me to it: the depth of the mythology and the character, which is actually perpetual. There's no end to these stories. There's no end to these places you can go. And you have to trust that. When they showed, over the 50th, the original episodes, there were no bells and whistles, really, but right from the gun, in the first two or three episodes, you had exactly what we know now of the character. It's like it was born fully-formed, in 1963. It's remarkable, actually."

For the fans, the namecheck, in *The Night of the Doctor*, for the Eighth Doctor's Big Finish companions – Charley, C'rizz, Lucie, Tamsin, and Molly – was an extra special moment. "It was sweet and heartfelt," Paul agrees, "and it sounded true. It seemed real. Of *course* these were my companions. It was a good scene. You don't often get to play a death scene, especially a let-me-drink-this-hemlock-and-say-goodbye scene. Again, the implication of it, this canonising thing, went over my head slightly. It was only later that I thought, 'Oh my God, that means that the Big Finish companions are canon now.' It's pleasing. Since Russell, there's been a very healthy relationship between Big Finish and Cardiff, and they've swapped a lot of intelligence, and men and materials, as they say, down the years. That's as it should be, because really they're looking after the same things. Yes, the namecheck tied things up nicely. Steven negotiated that particular minefield beautifully."

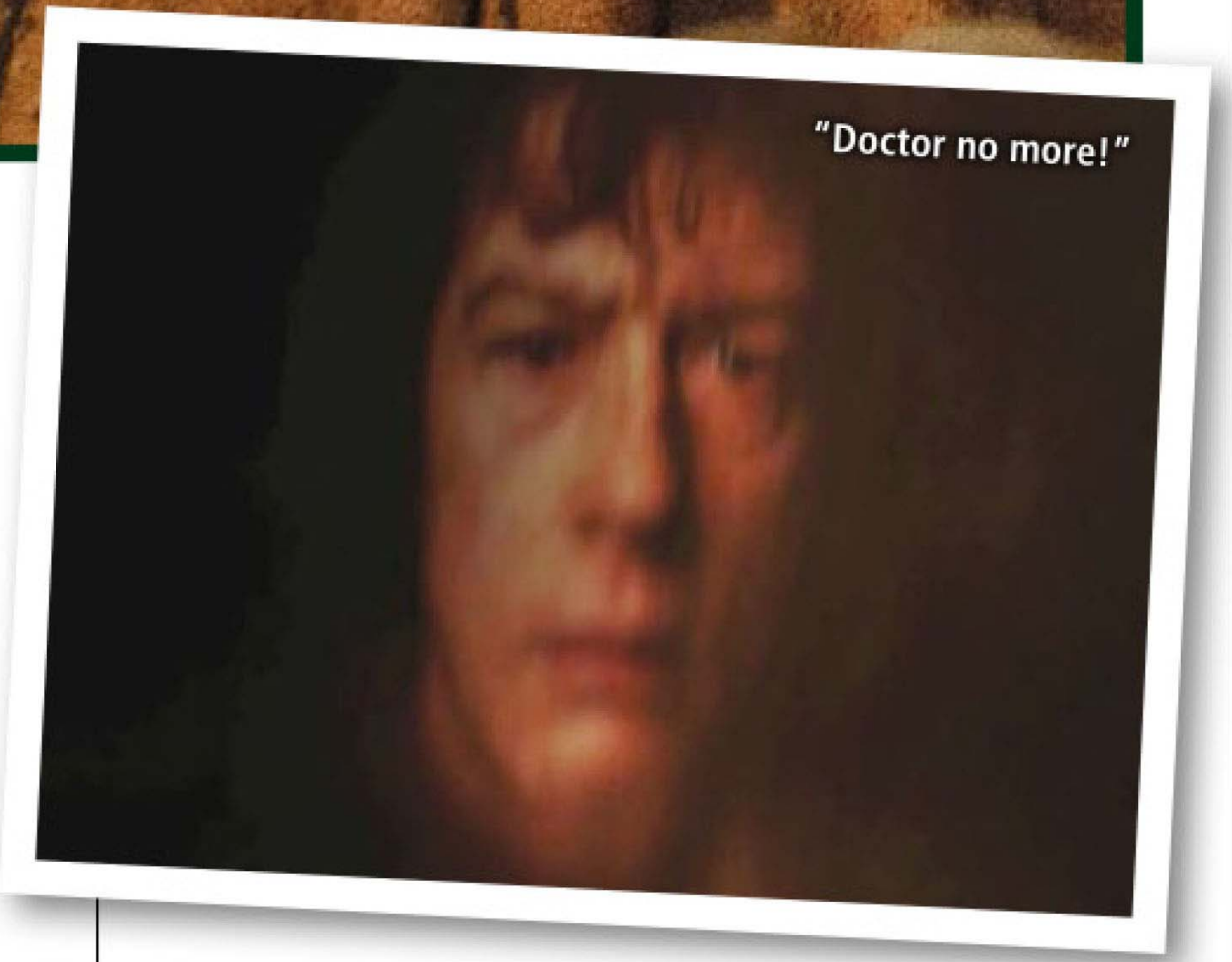
Have those two days filming in Cardiff provided Paul with a satisfying bookend to his fleeting, yet impactful tenure as a TV Doctor? Or – be still our beating hearts – might it have renewed his thirst for playing the Doctor on screen?

"That's two separate questions," he grins. "Of course I'd be super enthusiastic, if I got a similar offer. I'd be crazy not to be. I really loved doing it. But that was the first phone call – or any kind of contact – that I'd had since '96 from anyone associated with *Doctor Who*. You have to see it from my perspective. I don't expect the phone to ring. Why should I?"

He probably wouldn't answer it if it did!

"Well, true! Even if I ever did expect to hear from them 18 years ago, I didn't after a few months. Or when it came back in 2005... if I weren't involved then, I was never going to be.

"You know what? I don't expect ever to be involved again. But I expect I'll be surprised one day by something. That's what *Doctor Who*'s about. I expect to be surprised. You can never say never with this thing. But it would have to be of the same heart and magnitude, and proper, and true. I wouldn't want to run away with the rights and make my own spin-off. You're either in the *Doctor Who* family... or you aren't. But Steven has set a precedent now. It's the beauty of the thing. They can break their own rules – the thirteen-Doctor rule or whatever that was – so things can always go out of the window. It's *Doctor Who*."



"Doctor no more!"

From **DWM**'s perspective, we're just relieved to have some new photos of Paul in costume. We'd used up the final one from the TV Movie.

"Yeah! Ha! I get new photos, and so does **Doctor Who Magazine**. It's win-win. Happy days! And personally? I couldn't have asked for better or for more. Sometimes I get the impression that the cachet that the Eighth Doctor attracts, and that I get by association, is out of all proportion, really, to my shift. I hardly do anything, whereas the others have spent months and years slogging away on sets. I'm in that slightly unique position."

Does that worry him?

"Not in the slightest. It makes me laugh. But," he adds, as our interview winds down, "I have to say, all those years since '96 where perhaps I thought, as I did at one time, that the Eighth Doctor, by dint of the failed TV pilot... that the Eighth Doctor, though liked in some quarters, perhaps wasn't so liked in others, and was only tolerated in the scheme of things..." He smiles. "There's no doubt now, in my mind, that the Eighth Doctor is part of it, that he's right in there at the heart of it. He has earned his place, and that's really gratifying." **DWM**

"The Eighth Doctor has earned his place, and that's gratifying."

Dark Eyes 2 is available now from www.bigfinish.com

“There was a sticky moment where Steven Moffat thought, ‘I’m talking to a director who’s never seen *Doctor Who*!’”

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BROADCASTING MESSAGES ACROSS TIME & SPACE

Jamie Payne with David Morrissey on set for *The Driver*.

He's the director who was entrusted with killing off the Eleventh Doctor and introducing the Twelfth! Jamie Payne tells us how he set about crafting Matt Smith's final hour…

INTERVIEW BY **TOM SPILSBURY**

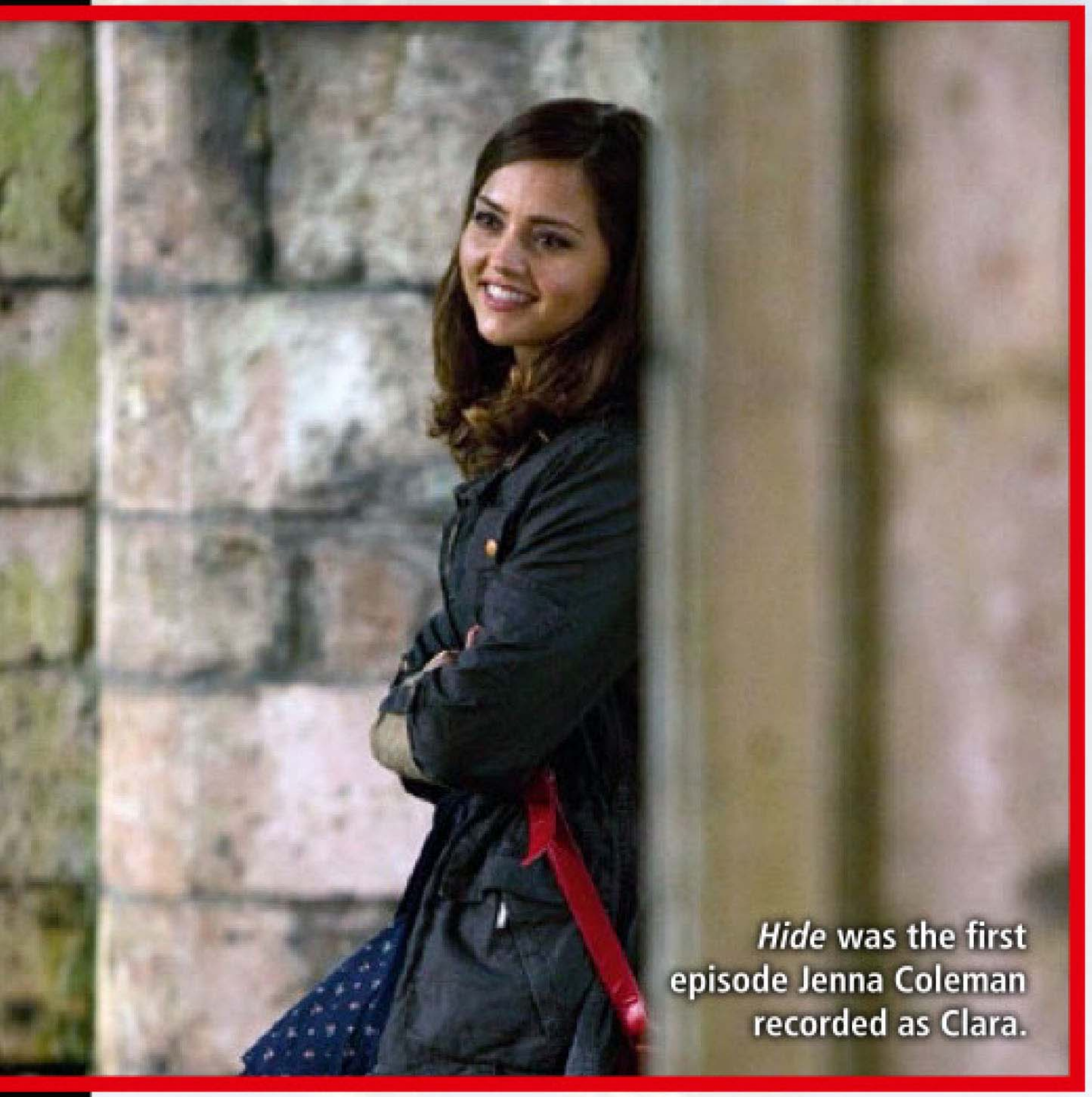
DWM is in Manchester, on set for a BBC drama that *isn't Doctor Who*. We're sitting at a monitor, watching David Morrissey (he who was almost, but not quite, David Tennant's successor back in 2008's *The Next Doctor*) giving a bunch of flowers to Claudie Blakley, to mark their wedding anniversary. David and Claudie are playing Vince and Ros McKee – a couple who are currently experiencing a few marital problems. Minicab driver Vince is trying to turn his life around with the help of an old friend… but let's just say that he gets in with the wrong crowd, and things don't go entirely to plan.

This is *The Driver*, a three-part drama thriller coming to BBC One later in the year. Written by Danny Brocklehurst, the series also stars Sacha Parkinson, Ian Hart and Colm Meaney, while *Doctor Who* fans can also look out for appearances from Shaun Dingwall (who we know as Rose Tyler's dad Pete in several *Who* episodes between 2005 and 2006) and Lee Ross (the Boatswain in 2011's *The Curse of the Black Spot*).

The reason we're here is to take the opportunity to catch up with the director of *The Driver*, Jamie Payne, who took charge of two *Doctor Who* episodes from last year; *Hide* and *The Time of the Doctor*. As *The Driver*'s crew breaks for lunch (it's almost 4pm, but that's life on a television set for you), we go back to Jamie's trailer to talk with him about his travels in the TARDIS…

So, Jamie, cast your mind all the way back to May 2012, when you first worked on *Doctor Who* for the episode *Hide* – how did you feel when you got the job?

"Tom Baker was *my* Doctor…" the director smiles, "…until Matt Smith. I watched *The Eleventh Hour*, and I thought it was stunning. And I thought, 'Ooohh, I *really* want to do it, I can't not be a part of it.' Especially when Matt was the Doctor. I just thought he did an amazing job. I was actually up for doing *The Doctor's Wife*, but that didn't work out. But I realised how keen I was to do it once I'd been up to talk about that episode. So I got a call from my agent saying 'There's this ►



Hide was the first episode Jenna Coleman recorded as Clara.

Jamie enjoyed working with a cast of four during *Hide*.

◄ *Doctor Who* episode called *Hide*, Neil Cross has written it.' I love Neil's work, I think he's brilliant.

"I was in LA at the time, having some meetings, and I had to talk to Steven [Moffat, *Doctor Who* showrunner]. I had a chat with Marcus [Wilson, producer] while I was still in the UK, but obviously no-one gets through as a director until you've had a chat with Steven. So he called me. It was a really bad line because I was on a mobile, and it was something like five o'clock in the morning. And Steven asked me if I had ever seen *Doctor Who*. It was a *really* bad line, and I said to him, 'I don't remember ever *not* watching it.' And he went 'What?! You don't remember *ever* watching an episode?!' 'No, no, no, no... I don't remember the first one I watched, you know, it was so long ago. I don't remember *not* watching it.' But obviously there was a sticky moment there where Steven thought, 'I'm actually talking to a director who's never even seen an episode of *Doctor Who*!' But quite quickly it was easy for me to talk passionately about *Hide* because that script was in such great shape when I read it, and Steven was very excited about it."

Jamie wasn't the only new kid on the block for *Hide*, as it was also the first episode that Jenna Coleman shot as Clara Oswald...

"It was," he nods, "apart from her day playing Oswin in *Asylum of the Daleks*, which I think was only a day's filming for Jenna. She didn't really get to meet the crew or kind of interact properly on that, so *Hide* was her very first adventure. She did amazingly well."

Hide was broadcast fourth in the 2013 run, but was shot even before the 2012 Christmas Special – so Jenna must have been having to find her feet as Clara very quickly?

"Yes, she was," Jamie nods, "while knowing that it was never going to be the first one out. Jenna works really hard, and it was tough for her to get her head around a part of her character's story following adventures that she hadn't actually done yet! We had a meeting with Steven, and he was very clear with her that there's a great sense of wonderment in the adventures, and if you react to each adventure, each story, with equal wonderment and everything's afresh, then you're not going to betray the character because, within those adventures – especially *Hide* – it's not like there was much backstory that Jenna needed to know. Anything she needed to know, Steven told her. So anything beyond that was just about Jenna reacting to the situation afresh and finding her feet with Matt. She did it so brilliantly. She really did have to hit the ground running. It was amazing."

> **"I trained as an actor, so performances are a big part of the process for me."**

How do you approach a script like *Hide*? It's fundametally a 'haunted house' story, so presumably you're trying to give the audience some chills while they're watching it?

"Absolutely. One of the things I loved about *Hide* was that it was such a contained story with only four characters primarily in it. I trained as an actor, and I worked as an actor, so performances are a very big part of the process for me; knowing that with four actors I'm going to get to spend a lot of time with performance, a lot of time working with Matt, Jenna, and Dougray [Scott, who played Professor Alec Palmer] and Jess [Raine, who played Emma Grayling]. So that was really appealing, but also knowing that separate to that story that had such heart, it really needed *atmosphere*. Neil had written that really clearly. But to create that, I think you just have to tread carefully, because it was a lovely spooky story, and you want to enjoy the kind of Gothic nature of that – and we enjoy the Doctor enjoying the Gothic nature of that. It's a fine line between wanting to make that playful, which is important to *Who*, and also wanting to make it genuinely scary.

"I looked at a lot of the early 70s *Quatermass* and other films around that time, to see how they did it in its rawest form – the most un-showy version of itself that didn't rely on effects. And that's where I took my lead, really."

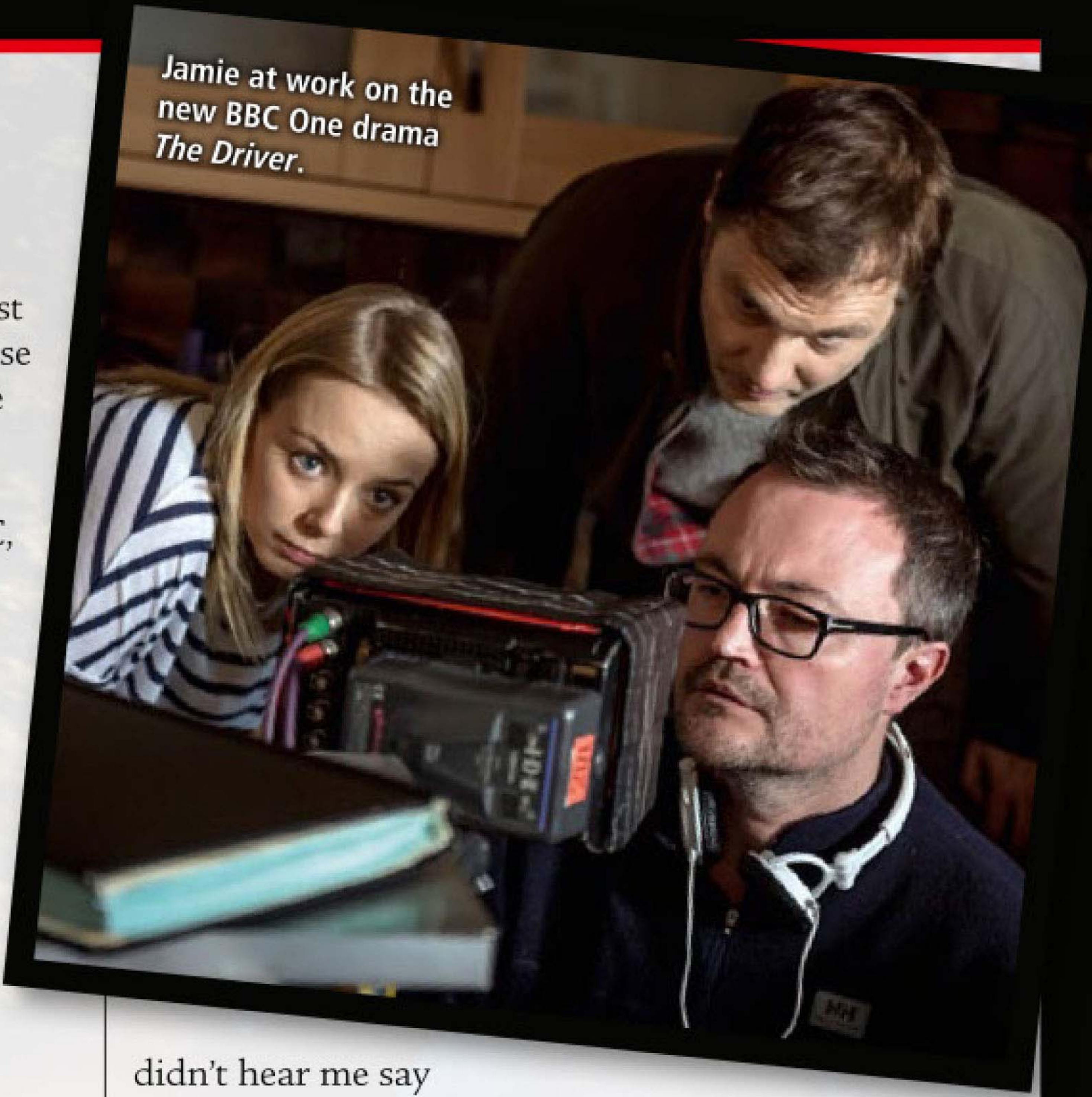
How important are the fine details, such as getting the right lighting and camera angles, in creating the atmosphere for an episode like *Hide*?

"The mood of the piece and the presence of the elements – the lightning – of course they're classic staples of that genre," Jamie considers, "but I also felt really strongly that less is more. Even when Neil talked about the creature in the script – and we talked about it in person before we shot – we all agreed that less is more. So the whole idea of making out a shape in the shadows was going to be much more scary for the audience because they had to fill in the blanks. It was scary because you *couldn't* see it. You just got the sense of it creeping in and out of the shadows with that clicking bone sound.

"So that's where light and sound and shadow became really important, because we don't want to *see* much of him. We want him to sound like he's menacing, and to have a unique sound, and so we came up with this bone clicking sound. A classic example of light being such an important part of it was when the ghost of Hila appears behind Dougray and Jess in the window. We had a brilliant Director of Photography called Mike Southon, and when I said to him, 'It would be lovely to make out those characters, but when the lightning flashes, we see the ghost appear behind.' He just went, 'Yep,' and it just worked perfectly first time. It was brilliant. The timing of it. The timing of the flash. That screaming stance from Hila. So, yeah, it was a lot of fun to play with the whole Gothic world."

When you're trying to create a spooky atmosphere on set, is that something you know you've got right when you're actually shooting it, or is it something that only comes to life when you're watching it in the edit? After all, it must be difficult for something to seem properly spooky, when in reality there are dozens of crew members standing around and chattering while doing their jobs...?

"Good question!" laughs Jamie. "I think, with creating tension, there's a lot you can do in the edit. You know, music and amping it up a little bit, but where you really want true tension, I think that has to be carefully plotted. The truth is, when you're filming, it couldn't be any *less* tense, because you've



Jamie at work on the new BBC One drama *The Driver*.

got boom ops, you've got lighting operators, and you're surrounded by the whole crew. So even though the actors really embrace the story, the camera and lighting and sound have to add the atmosphere. So, they were all carefully plotted. How the camera moves through the space. When we see the creature. When we don't. All that was carefully plotted and I think to create real atmosphere it becomes a technical process."

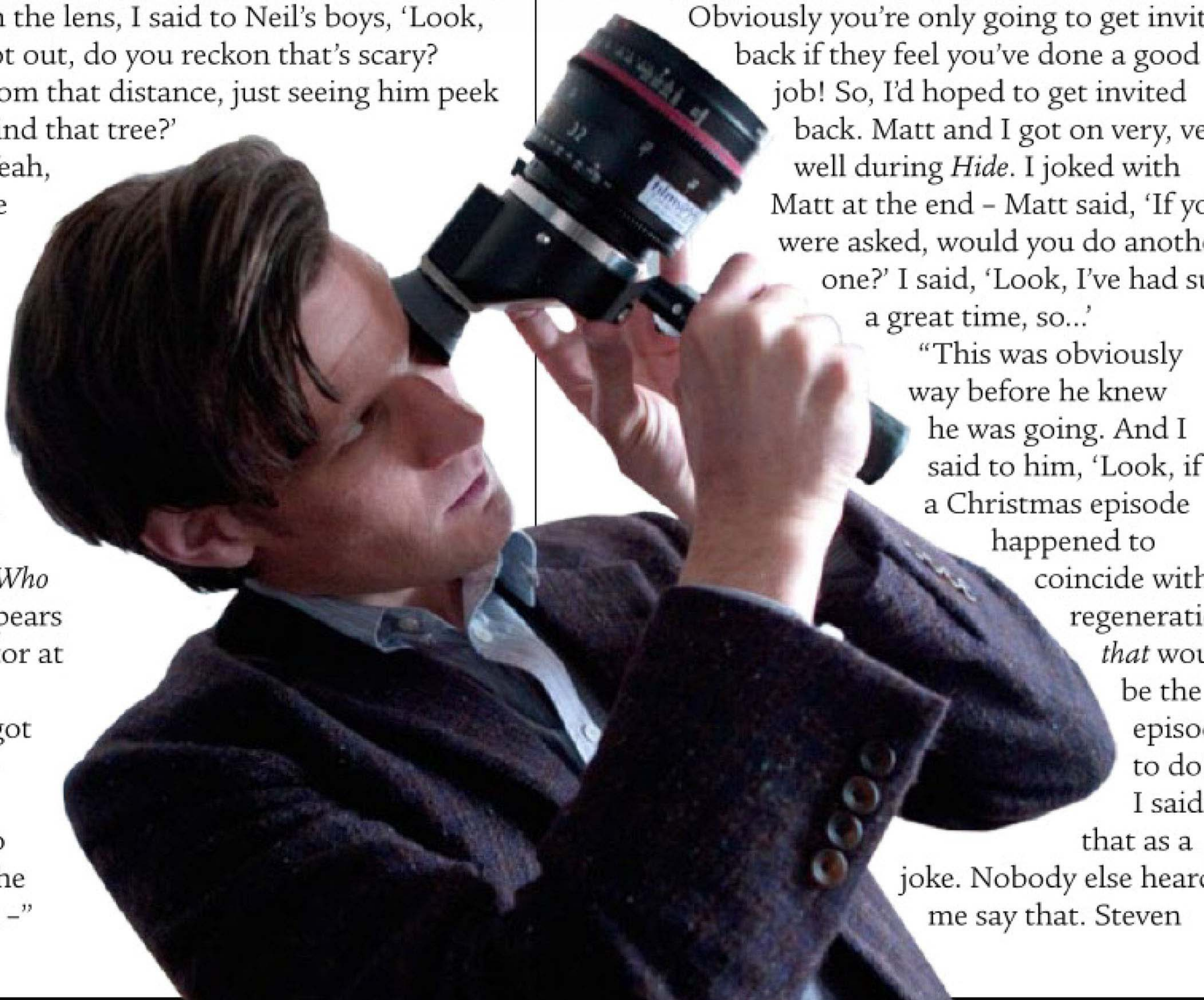
Did you feel confident that you were creating the right atmosphere when you were shooting it? Or is it something that can only truly come to life in the edit?

"I had in my mind this shot of when they're starting to hear the ghost and Dougray's character is trying to listen into the darkness – but I didn't know it was going to work until we saw it play out. You can often do a shot you *think* is going to work very well in your head, but it just falls flat. The great thing about that was that I think I was more influenced by *Quatermass* than I knew at that moment, almost giving the house a POV in that wide shot. Obviously what Dougray and Jess did was brilliant, but I always feel that if you're looking at the monitor and a shot almost starts to have its own life, and you get a sense that it's going to end up in the finished thing, then you know it's right.

"When we were doing the tracking shot which was the ghost's POV as it's approaching in a steadycam shot through the corridors, intercutting with Dougray listening to the banging coming from the corridors, we had to change the speed of that shot a few times while we were doing it. And we all knew – Joe Russell the steadycam operator, Mike Southon the DOP, and I – we all knew when we hit the right pace, then it became eerie. So it's a fine line. You can get it wrong easily!"

Neil Cross told us in **DWM** 464 that you made his two sons 'monster consultants', to let you know if the scenes being shot seemed scary enough. Jamie chuckles at the memory.

"Yes! What happened there was Neil brought his whole family out from New Zealand, and we were filming in the woods. We only had a short amount of time, and we had to film the whole part of the story that was set in the woods. Neil's family were very effusive, and I thought, 'You know what, the hardest people to scare are those teenage boys. They've seen it all – and they've probably seen stuff that they shouldn't.' We were doing a sequence with the way the Crooked Man moved, and I always knew I was going to cut frames out of his movement so that it looked jerky, but I wanted him to feel *scary*. When we were in the woods, and we were setting up the shots with the lens, I said to Neil's boys, 'Look, check this shot out, do you reckon that's scary? Seeing him from that distance, just seeing him peek out from behind that tree?' They went, 'Yeah, yeah, yeah, we thought that was scary!' so they became consultants. But I think he's less scary – which of course is deliberate in *Who* – when he appears with the Doctor at the very end. Obviously it got quite scary in that episode and we had to kind of ease the audience into –"



A love story? Ultimately, *Hide* is a love story, isn't it?

"Absolutely! And then he becomes less scary, and that was deliberate. It was something that both Neil and Steven wanted to do. You can't just have a purely scary episode of *Doctor Who* because the audience range is so extraordinary, from the very young to the very old."

Doctor Who has to try to appeal to everyone, really, doesn't it? It's a strange show for the BBC, as it doesn't really have a typical 'demographic', does it? It doesn't fit into a defined 'box'...

"No it doesn't," Jamie agrees. "I think in that way, *Doctor Who* is so unique in its demographic, and its demographic is so extraordinarily vocal in its loves and dislikes in the show. So you're dealing with a unique audience with *Doctor Who*. I think you can only hope that what you're doing is an engaging story for the first-time viewer *and* for the person who has been watching it for 50 years. But you are very aware that when you come in to direct an episode of *Doctor Who* that you're stepping into a moment in time, in a way. Here on *The Driver*, this is a three-part thriller. This is *only* directed by me, and no-one else will be stepping in to direct the next episode. On *Doctor Who* you're stepping into an extraordinary history of creative choices and of brilliant success.

"When we did *Hide* it was shot before anything else from that series had been shot," Jamie continues. "We didn't know where it fitted, so we just had to be true to ourselves. On *Doctor Who* you have regular tone meetings, so you know that what you're thinking fits with what Steven and Neil and the producers intended. So you're never out there on your own, shooting from the hip. At each part of the process there's a round table meeting where you talk through your ideas with Steven, and he'll tell you whether he likes them, or – in a very nice way! – whether he doesn't like them."

Hide was shot in the spring of 2012, but it was well over a year later, in the autumn of 2013, when Jamie returned to *Doctor Who* to shoot the Christmas Special – the Eleventh Doctor's finale – *The Time of the Doctor*.

"I'm really proud of *Hide* and I'm really proud that it went down so well with the *Doctor Who* audience, and I had the best time making it," says Jamie, emphatically. "I can honestly say that *Hide* was one of my favourite experiences of making television, and I've been doing it for 12 years. Obviously you're only going to get invited back if they feel you've done a good job! So, I'd hoped to get invited back. Matt and I got on very, very well during *Hide*. I joked with Matt at the end – Matt said, 'If you were asked, would you do another one?' I said, 'Look, I've had such a great time, so...'

"This was obviously way before he knew he was going. And I said to him, 'Look, if a Christmas episode happened to coincide with a regeneration, *that* would be the episode to do!' I said that as a joke. Nobody else heard me say that. Steven didn't hear me say that. Marcus Wilson didn't hear me say that. So, when I got a call from Marcus saying, 'Look, how do you feel about doing the Christmas episode, which is also the regeneration episode...?' Well! I was in a meeting for another job, and I blushed, apparently, according to everyone else in the room, and I had to say, 'That's like you've asked me to marry you – I really need a few hours to think about that!' Everyone in the room was going, 'What? What? What's happened?' and I said, 'I've just been asked if I will do the Christmas episode of *Doctor Who*'. I couldn't say it was also the regeneration episode. I was thrilled to be asked, especially when I was told that the final decision of who directed that was left with Matt. So, it meant a lot to me that Matt had given me the thumbs up.

"I think he's extraordinary," Jamie continues. "I think Matt is one of the nicest actors I've ever worked with. He's one of the most collaborative. One of the most brilliant. I'm a big fan of him as a person and an actor. I could go on and on about why I think Matt's so brilliant. He is a gentlemen. He does keep an eye on everybody, you know, he wants to make sure everybody's happy.

"Something extraordinary happened during the filming," Jamie recalls. "We were filming the Weeping Angels sequence in *The Time of the Doctor*. There was some time setting up and I went into Matt's caravan and we had a chat. He showed me his diary entry from his very first time as the Doctor – his very first episode. And he read out a list of things that he wanted to stand for as the Doctor. A list of things that he wanted to do as an actor. I think this was literally the very beginning for him. And the extraordinary thing is, he stands for all those things, four years later, after having such great success. It was a real pleasure for me to say to his mum who came to the set, 'You have a son that made a list of things that he wanted to stand for, and who he wanted to be as a person and as an actor, and he stands for every single one of those, and more, with great humility.' It's a real credit to him."

It was clearly a very tough decision for Matt to make to leave the part. As the end approached, how was Matt coping on a day-to-day basis?

"Matt is a very open person, so – not that he'd ever let it affect the process – but this was always going to be an emotional ride for him on the shoot," considers Jamie. "We didn't shoot the regeneration until very near the end. He continued to be all those things, brilliant and gracious, but of course he was sensitive and questioning whether he'd made the right decision, because it's a massive thing to leave behind. But, I think, because Matt and I got on so ►

Jamie worked very closely with Matt Smith during *The Time of the Doctor*.

well, and there was a level of trust created between us, he stayed open. So he shared how vulnerable he was feeling, but he never let it affect the work.

"When we came to shoot the scene on the clock tower as the old Doctor, he arrived knowing that it was the first regeneration scene, so he was feeling a bit mixed. Quite clearly, you know, he didn't look his normal happy self. And he went into rehearsal, and that whole 'rock routine' regeneration was pure Matt. He went into the most extraordinary improvisation. It was like he had a giant electric guitar! Steven was there, and the whole crew was there, and we just marvelled. Of course it was mixed emotions for him as he got out of the car, but the minute he started to explore that moment, he was fully *in* that moment, with a freshness and a level of originality that was unique."

This brings up an interesting point. Matt's swinging of his arms as he unleashes the regeneration energy looks completely fantastic, but under normal circumstances how much room is there to give the actors the flexibility to improvise during filming? Is there even time for that? You must want actors to feel that they have some freedom, but presumably you don't want them to go so wild that every take is completely different, and it messes up the shots that you've planned as the director?

"That's a *really* good question!" smiles Jamie. "One of the reason that Matt and I got on so well… I was told, and advised, before I started working with Matt, be open to improvisation from Matt, because he will always want to keep it fresh, he will always want to explore things. If you start your relationship with Matt with 'No, I want you to stand there and do that,' you're not going to have the most creative time. What you can do with Matt, because he's also very technically aware, is you can go, 'This is what I want to achieve in this scene,' and then he'll start playing, and he'll do his thing. He always wants to keep it fresh, and sometimes he'll know when he's gone too far, or whether he's gone into a different area. But I knew what I wanted enough to be able to shift and improvise my ideas in response to what he was given – and *that*, I think, created a really successful working relationship. Whatever people think of *The Time of the Doctor* as an episode, one of the things that people single out and celebrate is Matt's brilliant performance. I think that comes from his heart, but it also comes from the two of us working so closely together. Me reacting to him, as much as the other way round."

The Time of the Doctor is an extraordinary episode for Matt, as he appears in almost every single scene. How daunting was the script, and how did you approach it? One step at a time?

Daleks…

"Well… yes!" Jamie laughs. "It really *was* 'one step at a time'! When I signed up, there wasn't a script, but there was an intention of what the script would be about. Steven was very open in what his intentions were and would give me as much as I needed, ahead of it being written, but it arrived in chunks. So, the first part I got had the Daleks and the Cybermen before the title sequence. Now, that had me at 'Hello'! I want to direct the Daleks, I want to direct the Cybermen. I had no idea that I'd get both of them *before* we even got into the *Doctor Who* title sequence! So, it is scary. Not reading the script, you don't know… You've said 'Yes' to something, but you don't quite know what the story is. But then you've said yes to something that's such a big part of our culture. You've said yes to a regeneration of a Doctor which is always a momentous event. You've said yes to the Christmas Day episode. My wife's family, every year, gathers around, on Christmas Day – all of them – and watch *Doctor Who*."

Being shown as the highlight of television on Christmas Day must bring a lot of pressure. How much is it in your mind that this will be going out on Christmas evening, when everyone's full of food and wine, and probably feeling a bit… well… *sleeeeepy?*

"Well, yes, it *was* tricky because, you know, it's a very different Christmas episode," nods Jamie. "Because it wasn't a traditional Christmas story, in the *Doctor Who* sense. It was the episode in which Steven felt strongly that he wanted to tie up a lot of loose ends, and that was always his intention. I didn't know that until the script started coming in, that that was the intention, so you've got something different because it's tying up moments through the last four years of *Doctor Who*. There's moments that Steven had set up with the intention of doing that. So that's a whole other thing, right there. It's already a different episode. It's not the normal Christmas episode. So, yeah, that was a challenge. But a good challenge!"

… and Cybermen – before the opening titles!

Although there are lots of elements that refer back to previous episodes and plot threads are tied up, at its heart *The Time of the Doctor* is quite a simple story, isn't it? In a nutshell it's the story of how a magic man comes in to protect a village and its people for many, many years. It feels more 'fairy tale' than *Doctor Who* ever has before. It's practically a fable! But as the story spans so many centuries, it also means that there's a lot of the story that the audience isn't actually seeing…

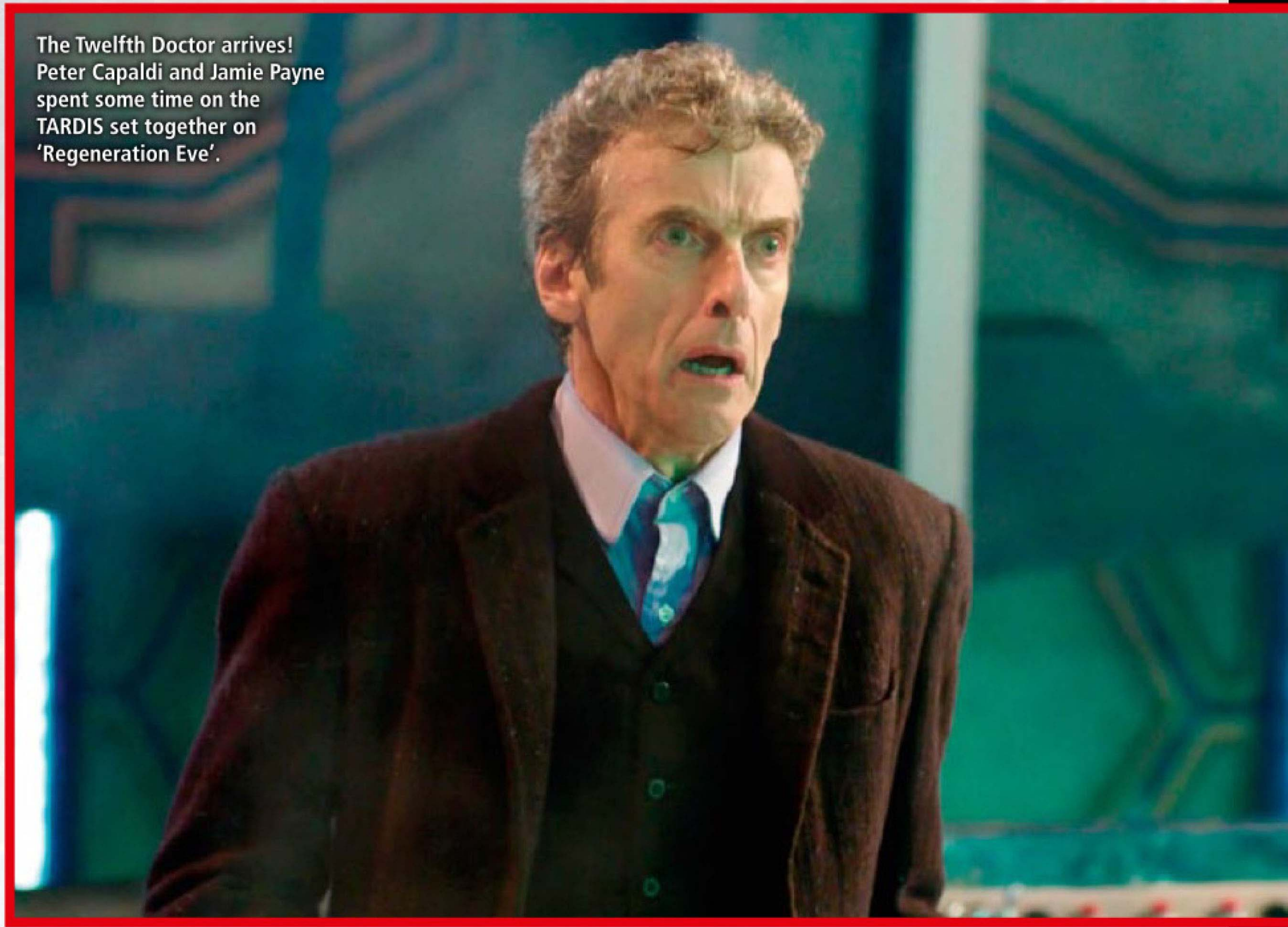
"The time jump in *The Time of the Doctor* was tricky, because basically you're relying, pretty much solely, on Matt selling us an old Doctor," suggests Jamie. "If you engage with Matt as an old Doctor – whether it be the first stage of him ageing, or the second stage of ageing – then, however sudden, the audience are going to accept the passing of time. Matt is an extraordinary physical actor and sold that age in such an unusual and brilliant way. That really helped that problem, because we didn't have too much story time in order to go, 'It's now 300 years later'. It's the shot of Matt as a middle-aged Doctor, and then Clara's first view of the old Doctor. That's what had to sell the time. And the slightly ravaged Christmas – which, of course, in the time that we were shooting, we couldn't actually ravage that much! It helped that we were filming in a military training base, so we had blown-up tanks and things. But it has to be carefully plotted out. There's so much going on in that episode that the balance was always going to be a tricky one. But it was a lot of fun."

Some of the biggest 'money shots' in the episode were actually models, made by Mike Tucker and his team [*see the feature on page 50*].

"They did an amazing job," says Jamie. "I was nervous about the models and how they'd cut in, and then I saw what Mike shot, because I wasn't there to shoot the models. It was just brilliant. Absolutely brilliant. Also, Marcus came and directed some second unit action sequences to help us get more coverage. So, while I was filming in one part of Christmas village, Marcus was filming in the other."

Perhaps surprisingly, one of the episode's most moving scenes involved the death of Handles, the Cyberhead, who is – let's fact it – a prop.

"Well, that's Matt," says Jamie. "That's Matt. You know, I have to put credit to Matt. It was this talking prop, this inanimate object that's operated by somebody three feet away, and Matt completely invested in that. We always wanted it to be emotional, but when Matt started rehearsing and picked up that head and was like 'Hey buddy', I just thought, 'Oh, my God…' Matt loves a prop, and he's great with it.



The Twelfth Doctor arrives! Peter Capaldi and Jamie Payne spent some time on the TARDIS set together on 'Regeneration Eve'.

"I trained as an actor, and during that training someone said to me that they didn't believe that English actors just acted with their heads, and weren't connected to the rest of their body. Which I thought was a bit unfair! But Matt is just so connected from the top of his head to the tip of his toe, and if he's working with something that's right, that dance is unique, and it's unique to Matt. But Matt had a knee operation before we started filming so his dancing as the Doctor, his movement, was massively impaired."

At one point in the script process, the Doctor was shown to have a wooden leg – was that partially in response to Matt's knee operation?

"No, I think that was a time thing, really, because there were certain things that needed to be shot to really sell the idea of that wooden leg. When he comes out and limps, he's supposed to have a wooden leg at that moment, but I don't think we sold it visually enough for it to work... You know, you'd need shots of seeing a wooden leg under the trousers. It was something that Steven felt, at the end, that we didn't need, so it was cut."

Time is always one of the greatest enemies of a *Doctor Who* director – did it feel that way to you?

"*Hide* was a very contained episode, so it didn't feel as pressured as doing the Christmas episode," Jamie replies. "With *Hide*, you had 12 or 13 days to shoot it. It was very contained. A lot of episodes of *Doctor Who* that have to be shot in the same amount of time are much more complicated than *Hide* was. For Christmas you get four weeks. That's unique in television for that. You get twice the amount of time. But then you've got twice the amount of expectation! You have to be on top of your game really, to direct *Doctor Who*. Because it's huge, and it needs to be huge and deserves to be huge, and you have to be prepped. It is tricky.

"Matt's era had an extraordinary producer in Marcus Wilson. Marcus would work with all the directors to make sure that he and they felt comfortable that what was intended to be achieved, could be achieved. Marcus had this lovely saying: 'Let's not try and do everything, let's choose a couple of things and do those brilliantly.' And that was a great mantra to have."

There must have been one particularly emotional moment for everyone involved with *The Time of the Doctor* – the episode's final scene in the TARDIS...

"The regeneration scene loomed large," agrees Jamie. "Obviously it was there on the schedule towards the end, and every day we shot we were getting closer to it. Matt chose to engage in what he was doing each day, and not to do the countdown to the regeneration scene. It was an emotional day for both Matt and Peter [Capaldi]. It was important that Matt and I got a chance to play a lot in that and explore it. There's a very emotional speech that Steven had written, and it needed to be tried a few different ways in order for Matt to feel that that moment – that defining moment at the end of his Doctor – wasn't something that was at the mercy of a schedule and time. We had to explore, and we did so brilliantly. Matt tried a lot of different things. Some very emotional takes. Takes that he didn't intend to be emotional *became* emotional because once he engaged with the dialogue that Steven had written, it couldn't not be. So, it was very sensitive. Everyone was very respectful. There's a lot of love for Matt from the crew.

"Peter came in with great respect. I met up with Peter the night before, and I said to him, 'Look why don't you come into the TARDIS so that you're not walking into the TARDIS for the first time, in front of a crew, about to shoot your bit of the regeneration?' I'd worked with Peter on [2012 BBC Two drama] *The Hour*, so we knew each other – and initially he said 'No, no, it's fine,' and I said 'No, no, come on! Everyone's gone, come and see it...' So we had a play in the TARDIS. I said 'Flick some switches,' and he said, 'Look, I can't do this. I'm not going to be the Doctor now, so why don't we *both* be the Doctor?' It was very funny. I got to be the Doctor with Peter, playing. It was a lovely, what he called it – 'Regeneration Eve'. It was a lovely way to be in that space and for us to catch up and talk. He was very nervous because, obviously, he loves *Doctor Who*. We talked openly about how nervous he was. He respects Matt, massively, and loves what Matt's done. So that crossover when Matt walked off the set and Peter walked on... It's a real credit to both those men, let me tell you, because Matt just knew how Peter must be feeling, because he remembered how he felt when he had to do that with David Tennant."

"Matt wanted to welcome Peter onto the TARDIS, so he gave him a huge hug."

It must be incredibly strange for any actor, to face the fact that you're not just being replaced in the way that you might in another TV show, but your replacement is standing there, *literally wearing your clothes, ready to step into your shoes!*

"Oh yes!" laughs Jamie, "and I tell you, it's a real credit to Matt that although it must have been emotional for him – this is typical Matt – at that moment, he wanted to empathise with Peter. He wanted to acknowledge to Peter how nervous Peter must have been, and put his own feelings aside. So he gave Peter a big hug as he walked off. And that's Matt. There must have been a bit of him that wanted to just go and not see Peter at all. But that's not Matt. He wanted to welcome Peter onto the TARDIS, and he did it with such grace and generosity, and humility. And Peter who is equally... you know, he's a brilliant actor, Peter. He's a very sensitive man to everyone around him. I think that when you are the Doctor, you're aware that you're heading up a company, to an extent. You're leading a company of people who are all dedicated to that show. Peter's very good at that, and Matt's very good at that, so it's no accident that Peter was cast."

Would you consider, then, that *Doctor Who* has been a highlight of your career so far?

"The shoot of *The Time of the Doctor* was a wonderful experience," Jamie replies, without hesitation. "An emotional one, as you knew where you were coming in with Matt's story. It was great. Fantastic. It was a privilege, a *massive* privilege, so yeah it's a huge highlight. I can't tell you how much it means to me to have been able to do that episode."

So, with that being the case, would you like to come back and do some more...?

"Of course! It's always lovely to be asked to do *Doctor Who*, it's a lovely call to get. There's no greater privilege than doing a regeneration episode at Christmas. Matt, next to Tom Baker, was the Doctor that pulled me back into the show. I love him. I know Peter's going to be brilliant. He's going to be extraordinary. Peter, when we shot the regeneration scene, again, not that he knew it, like Matt, he wanted to try very different things. We did the most outrageous things with those words, and Steven was there and very encouraging, so that Peter felt that he'd started to play a little bit. Watching Peter explore the TARDIS and the mania of that moment in his own brilliant way – in a very, very different way to Matt – is a great promise of what's to come. So, right now I feel that, of course, it would be a privilege to be asked to do *Doctor Who* again... but I can't imagine topping it." **DWM**

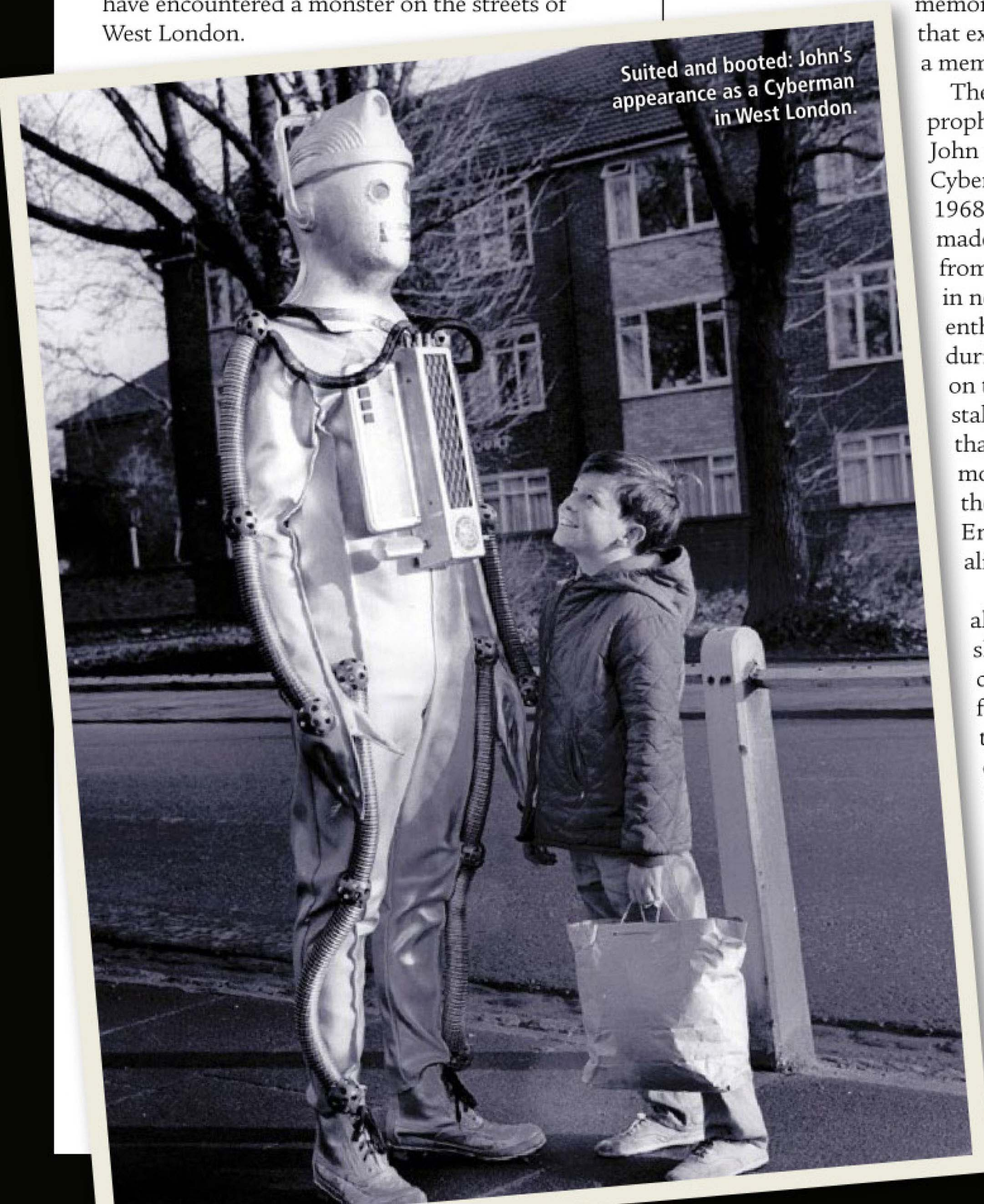
A PART OF THE FAMILY

First seen in *Doctor Who* in 1968's *The Invasion,* Benton rapidly became one of the most popular characters in the series. Meet the man who played him – Mr John Levene...

INTERVIEW BY **MATT ADAMS & DAVID SOUTHWELL**

We are in John Levene's shed. Surrounded by golf clubs, mementoes of a life in Hollywood and assorted bits of memorabilia from his time on the show, John is showing us a rare piece of *Doctor Who* history.

It is a photograph of John as an uncredited extra in a Cyberman costume from the 1967 story *The Moonbase*. In the picture he is posing for a BBC publicity shot, scaring a young member of the public who is more than a little surprised to have encountered a monster on the streets of West London.



Suited and booted: John's appearance as a Cyberman in West London.

"That's my first *Doctor Who* moment," he says with no small degree of pride, "I had no idea then that I would ever be on the show out of a monster costume, but even then, I was so pleased to be in *Doctor Who* I wanted to go the extra mile.

"The costume was a nightmare. It was uncomfortable and even on a cold day you would sweat buckets in it, but I wanted the picture to be something special, so I said to the photographer, 'Let's find someone to scare.' It was murder walking along the street in it, but leaping out and interacting with the child made not only a great picture, but gave the boy something to tell his mates at school, a memory to hold onto. Going that extra mile always makes a memory."

The photo was oddly prophetic. It was when John appeared in another Cyberman story a year later, 1968's *The Invasion*, that he made the rare transition from extra to actor, thanks in no small part to his enthusiasm. It was also during John's period on the show as UNIT stalwart Sergeant Benton that monsters were far more likely to be seen on the streets of suburban England than on any alien planet.

Even now, after almost half a century in showbusiness, John still cannot believe his good fortune in winning the role: "They say one in 2,000 make the transition from extra to actor. When I hear that, I feel so incredibly lucky that I made it. I still cannot quite work out how I went from being a Cyberman in *The Moonbase* into the role of Benton. I have heard a few different versions. All I know for sure is that the person originally playing the role was fired – possibly for turning up late – and Dougie [director Douglas Camfield] took that situation to give me my opportunity. Thank God he did. Being Benton, being in *Doctor Who*, it changed my life."

Doctor Who is often a lifelong passion for its fans, teaching morality lessons, changing perceptions, forging friendships and providing sustenance through dark days. Although we might get all of that as a viewer, it is rare to come across a former star of the show who is so open about how rewarded he has been by his affiliation with the series and being part of the *Doctor Who* family.

For John, this journey began in the most inauspicious of environs, a menswear shop in Piccadilly where he had ended up working after moving to London from his family home in Salisbury, Wiltshire. So how did John move from menswear into television and eventually a Cyberman costume as an extra?

"It is all Telly Savalas' fault in a way," he says. "I thought I was destined to just be a menswear salesman. At that point I had no confidence, no self-esteem. Looking back now, it seems almost impossible to imagine I would go from selling jumpers to being on television.

"Then, in 1966, Telly Savalas came into the shop I worked in. As I served him – I managed to sell him three cashmere pullovers and a Burberry raincoat – he told me how he was filming *The Dirty Dozen* [1967] and that they needed people with my physique, height and looks for the soldier roles. He pushed the idea into me that acting was a line of work I could be suited to.

"In my naïvety I thought after Telly had told me that all I needed to do was turn up at the film studio where he was shooting, then I could be in the picture as an extra. They soon put me right at the studio gates, after turning me away thinking I was a madman when I told them I'd met Mr Savalas in a menswear shop and he told me I'd make a great soldier on his film.

"I'd no idea I needed to be a member of a union or anything. Yet the idea stuck with me and Telly was right. I got signed up with the Denton De Gray agency and began to get jobs as an extra in shows like *Adam Adamant Lives!* and *Z Cars* [both 1967] straight away."

John's physical stature helped him secure his breakthrough roles in *Doctor Who*: "Being six foot two had a lot of advantages when it came to playing a monster. I was a Cyberman in *The Moonbase* and then I got to be a Yeti in *The Web of Fear*.

"The Yeti was another nightmare costume for so many reasons – one of the worst being the smell – but something special happened on that show. The director, Douglas Camfield, created this space where everyone involved could have some fun. Now Dougie was ex-military, he had been trained to be in the SAS and ran everything with military precision, but that

John with his friend and mentor Jon Pertwee in 1973's *Invasion of the Dinosaurs*.

Benton's nastier side is revealed in 1970's *Inferno*.

tightness on set meant we could afford moments of wonderful madness in between. Moments like me waltzing in my Yeti suit with Frazer Hines [Jamie McCrimmon] as if we were taking part in *Come Dancing*. There was a lot of mischief in Frazer on that set and I was happy to play my part."

John's combination of innocent inquisitiveness and friendly vivaciousness undoubtedly contributed to him securing further work on the series.

"It could have easily have just ended up being another four days work for £20, but getting to spend time with Pat [Troughton, the Second Doctor], Frazer, Deborah [Watling, companion Victoria Waterfield] socially – which as an extra you rarely got to do with the leading cast – and getting on so well was wonderful.

"More than that, I got to talk to Dougie, to ask questions about getting on in acting, to try to understand more of what was going on in terms of making the show. I was eager to try to learn, and he was so generous with his time.

"One day I was having my lunch on the wall at Riverside Studios and he was outside as well so I went up to him and asked: 'Mr Camfield, what does one have to do to be an actor?' Now he could have told me to sod off, but he didn't. He said with actors you either went through the whole process of learning – which as a working class boy I could never have done – or you have it in you and it comes out."

Even now, 30 years after Douglas Camfield's death, the debt which John believes he owes him has not been diminished by time.

"I've often tried to work out what it was that Dougie saw in me during that filming in which I was buried under a Yeti suit and a Cyberman costume ►

> **"There were moments of wonderful madness... like waltzing in my Yeti suit with Frazer Hines as if we were taking part in *Come Dancing*."**

The resourceful Sergeant Benton takes charge of the situation in *The Time Monster*.

◄ that led him to giving me the chance to be Benton when it came to *The Invasion*.

"Years later he told me that he always remembered that when I'd been asking him about being an actor, he had asked me what my world view was and I said to him: 'It seems to me the world is full of plastic people speaking plastic words,' and that had always stuck with him.

"I've no idea why though he put such great trust in me, but I'm so bloody glad that he did. I don't want to think what my life would have been without that opportunity. I'd have never got a chance to meet so many special people, I'd never have got a chance to meet Jon."

At every turn it is clear how much overwhelming respect and love John has for "his" Doctor, the late Jon Pertwee, but also how much loss he still feels at his passing.

"Jon was like a father to me. I come from a generation, come from a time, when you never told another man you loved him. You might love that man like a father, like a brother, but you would never say it. Never.

"It was such a different world back then," he considers. "You could have all this love in your heart, but never say it out loud. One of the things I am most grateful about is that ten days before he died I was with Jon. I got to tell him he had been more of a father to me than my own dad had been."

Although John made his début as Benton under Patrick Troughton's Time Lord, he really came to the fore during his successor's reign, working alongside Pertwee on 12 different stories from *The Ambassadors of Death* [1970] through to his swansong in *Planet of the Spiders* [1974].

"Jon took me under his wing. Under that cape as he might have said. He looked after me, he guarded me. I was so insecure when I first met him. My own father had always resented me – he had come home from the war to this child he didn't know – and I'd been very ill as a child and missed five years of school. These things have consequences, leaving me with so little confidence, almost no self-esteem, but working with Jon, getting to know him – that was like doing a five-year university course in life. He and the show helped to build me.

"He was such a big star, at first it just did not occur to me that he would like me as a person. However, we got on so well that we ended up spending hours and hours together when we were not filming."

John found himself accompanying Jon for personal appearances across the country, and it is evident that to an extent their deep friendship sometimes seemed to mirror that of the Doctor and Benton off screen as well.

"I remember once going down to Weston-super-Mare to judge a beauty contest," John recalls. "We would often do these things in character, and Jon was very strict about us arriving in character, so we needed to stop so I could change into my uniform and Jon could pull on his velvet jacket and cape.

"We pulled into a lay-by beside a field and started pulling our clothes off. This caught the attention of a farmer, who started to walk toward us. By the time he arrived, we had gone from semi-naked to full costume and I'll never forget the look on his face as we jumped into the car fully dolled up as Benton and the Doctor just in time for him to see that it was actually Jon Pertwee who was waving as we pulled off."

As the series became more and more popular, so did the cast: "It was an incredible time to be doing the show. Sometimes when we were doing appearances together Jon and I would be mobbed – not just by children, but by all these women.

"Between them, Jon and Barry Letts [producer 1970-1975] had taken a show which had usually been thought of as a children's series and made it into something which was being watched by everyone. I think it was during our period on the show that it crossed that threshold and became a national treasure. The Daleks had already captured children's imagination, but it was Jon's Doctor who became recognisable to every generation. He took it to another level. He was certainly a national treasure."

Even with Jon's support, John found working on the show as a new actor hard going at times.

"I always doubted myself as an actor. Not having had love from my father and not having any confidence meant when I started out I was crippled by fear, by insecurity and nerves. Even when people tried to tell me I was good, I could not accept it. [Actor] Tony Hopkins was my next door neighbour in Putney for two years, when he was just starting to get recognition. When he had just moved in he stopped me and said: 'I saw you on *Doctor Who* last night, I think you are one of the best face actors I have ever seen.' I shrugged it off.

"Even when Barry Letts, who I had so much respect for because he had been an actor before becoming a director and producer, said to me: 'John, you are doing great. You portray the danger that is going on with your face. Even before you speak, the audience knows how you feel,' I found it hard to take on board.

"When you have such low self-esteem you disregard any compliment, any praise. I spent my first years as an actor convinced that I was no good – despite the likes of Jon, Dougie, Barry and even Tony Hopkins telling me I had something."

John is painfully honest with some of his insights about his time on the show and direct enough to not gloss over disagreements or repeat an easy myth to keep everyone happy. He tells how tough the first year of 1970s *Doctor Who* was for its leading man.

"When I look back, it was incredible the amount of weight Jon was carrying in that first year. He was one of the country's top comic actors, one of its most popular radio stars, but *Doctor Who* was his first big television role. His first straight major role. Jon had all the stress of proving himself, but it was more than that, Jon knew – as we all did – that there were elements at the BBC that wanted to kill off *Doctor Who*, and they had come close to ending it when Pat Troughton left.

"Jon did not want to fail, not just for personal and professional reasons, but he did not want to be the Doctor who failed and killed off the show. There was all this responsibility on him. I saw him cry with carrying it a couple of times in that first year. The stress pressed down on him so much. We all usually talk about the happy times, but that first year was bloody hard – especially for Jon.

"Even later, when he had made it such a success there was no way the BBC would have dreamed of killing it off, there were other pressures on Jon. He worked so hard, despite suffering from so much pain. We all knew how bad his back was, how much it took out of him to do some of the running around. He was in agony and you don't ever want to see those you are close to in pain like that, see them being crushed by it. Jon had the whole show resting on him, he knew we could not afford to lose any filming time and so he bravely battled through it. He had iron in his soul."

John tried to support his friend and leading man during such periods, going the extra mile and even providing medical support to the Doctor. "Sometimes he would also have a problem with his knee. The patella would dislodge and render his leg useless.

Benton is reunited with the Second Doctor in *The Three Doctors*.

BBC tv colour
Programme
DR WHO-OOO. EPS 1/2
Set
OUTER LABORATORY
Designer
TIM GLEESON
Keep For Series

Ready for action! John on set for *The Time Monster*.

“Jon Pertwee took me under his wing. He looked after me, he guarded me. I was so insecure.”

I remember one day on the set of *Terror of the Autons* [1971] when he had been running around and his knee popped. He said to me: ‘John, you are the only one I trust to do this, will you pop my knee back?’

“With Barry Letts and all the crew watching, I had all the pressure of not hurting Jon and getting the show its star back so we could finish filming, I had to hit Jon’s kneecap – which would be hanging loose – like I was playing shove ha’penny. Katy [Manning, Jo Grant] would hold his ankle, Jon would put a hanky in his mouth to bite down on for the pain and I would strike it. There would be this terrible SKRREKK sound and it would pop back.

“I had to do it three times during our time on the show. It always turned the stomachs of those watching more than any of the monsters did. However, it saved the filming, because the schedule was so tight, if we lost Jon for the day on location it could have meant losing whole stories.

“Jon was the leading man. It was his company. He took it seriously and was looking after the welfare of everyone. He knew if he could not work, it would have a terrible knock-on impact for everyone else.”

The close bond between the various members of the ‘UNIT family’ has been well-documented over the years, as is how the death of Roger Delgado [the Master] and departure of Katy Manning in 1973 both contributed to the end of that era, and it is clear it meant just as much to John.

“Sometimes you do not appreciate how special something is until it ends, but at the time, the bond Jon, Katy and I shared was so strong that we all recognised it,” he says. “I have had some sad times working on shows and saying goodbyes to people, but nothing compares to when we were filming *The Green Death* [1973]. I remember Jon and I both crying in the dressing room with Katy going. That scene at the party where the Doctor gives her the blue crystal [from Metebelis 3] tore my heart out and it was worse for Jon. There was real grief, real loss in that performance. He was bloody broken-hearted.”

Of course, the loss of Roger Delgado in a car crash in June of that year was still very raw: “We were all still grieving from Roger’s death as well. He was such a special man, such a special soul. I felt like someone had hit me in the chest with a sawn-off shotgun when I heard the news. Jon was the same. There are some people it is a gift to know, to spend time with. Roger Delgado was one of those people.”

We mention to John how his old mentor and friend Jon Pertwee described both him and Roger Delgado as being ‘butterfly souls, so gentle and easily crushed’. The emotion on John’s face makes it clear just how true he feels the comment is.

“Roger was so gentle, so easily hurt, not by things being done to him, but seeing others suffer. We shared that. He once came up to me and said: ‘John, you know what your problem is? You are a humanitarian.’ I had to look the word up, but he was right. I don’t think he has had enough recognition as an actor because his Master was such an amazing performance of evil and yet it came from the sweetest man alive.”

Although John feels this tight-knit bond did not extend to all of the team, he still has something positive to say about other cast members: “It was a close company all round, but there was a bit of distance with Nick [Courtney, the Brigadier]. He could lack humour at times and that is hard when there was so much laughter on the set. He also missed out on a lot of laughter by being in the pub for his ritual three pints while we were all having fun at lunch.

“However, no-one could have played the Brigadier better than him. No-one could have brought the character alive like he did. His performance was solid, always dependable. Jon could rely on that performance and work round it. Jon had done comedy for so long, he knew how to bounce off of a straight man and that is exactly how it was with Nick’s Brigadier.” ►

“Ah, Benton. Just the man – I have a job for you...”

◂ Talking to John, it's clear it was not just Mr Pertwee who had an impact on him, but the show and character of the Doctor himself: "I absorbed the values of the show and of the people I was close to on it: Jon, Barry, Roger. They put their values and their wonderful humanity into it. The world can be a dark place. The worst of humanity – its obscene greed, rape, torture, violence – is everywhere, but then you also have the Doctor. He might be alien, but he is the best of humanity. When we were making it, you hadn't half got some special people pouring their humanity into it. The world bloody needs *Doctor Who*. It's so full of hope – and don't we all need some hope – and the world could take lessons in humanity from it."

Indeed, John seems to have taken lessons from the show when it comes to never being cowardly or giving in to bullies. When he was living in the harder end of Hollywood, far from the glitz and glamour one associates with Tinseltown, he stepped up to become a real-life hero.

"I was in a laundrette when I saw a woman being attacked," he recalls. "No-one was doing anything to help her, all these other male customers were just watching it, but my stomach turned. I was recovering from major surgery and my wound was leaking blood, but I knew I had to do something because no-one else would. I am not a fighter, but I knew I would have to fight. I managed to intervene and let the woman get away, but I was then stood facing this man with a knife.

"I could see the headlines in my head: 'Ex-Cyberman stabbed in Hollywood laundrette'. The attacker was shouting at me: 'So you want to be the hero?' I really didn't, but someone has to stand up for others even if it costs you."

Fortunately, thanks to a punch John learnt from a member of the SAS, he escaped without injury, but his desire to do the right thing against the odds resurfaced to his detriment again when he was working as an entertainer on an American cruise ship.

"The ship I was on was cruising around the islands of Panama, and at the time some of the Indian Kuna people who lived there were suffering from starvation. There was all this spare food on the ship and yet there was no attempt to share it. I could not stand by, so I recruited a gang from below decks to smuggle food off the ship to the Indians. While the ship's dancers distracted the crew on watch, we nicked the food and lowered it 90 feet below to the Kuna I'd alerted by flashing a light. That pretty much cost me my job, but you cannot let these things go by. You have to stand up for what is right."

Of course, the 2005 revival of *Doctor Who* was warmly welcomed by long-term fan John. "I was so pleased to hear it was coming back to the BBC. I hoped they'd capture some of its special nature, because it is exactly the sort of show with values that is needed. I was even more pleased when I got to see it.

"Russell T Davies! [Showrunner 2005-2010] What a man! We all have so much to thank him for. They should make him a Lord for bringing it back. The important thing to me is he did it right. He brought back *Doctor Who*, not a show *based* on *Doctor Who*. He might have had a new face with Christopher Eccleston, but it was a Doctor we could recognise. He also had the genius to recognise how good David Tennant would be as the Doctor."

While Pertwee will always be John's Doctor, it is clear he also has a special appreciation for Tennant's interpretation of the role: "I adored David Tennant as the Doctor.

Benton reports on the latest crisis in *Day of the Daleks*.

"There are ways Benton could come back. If they ever decide to do it, I'd be there in a shot."

"I liked Chris, but you could feel the whole show go up a gear when David took over. I watched him and I felt the magic was back in *Doctor Who*. I knew that the show was going to be safe, that it was not going to get cancelled. Just like Jon had, David taking over as the Doctor safeguarded its future.

"After I had given my speech at Nick Courtney's memorial, I saw someone out of the corner of my eye making their way through the crowd, through the press, coming over towards me. Suddenly they were shaking my hand and not letting go and I realised it was David Tennant.

"He told me: 'That was the second nicest speech I have ever heard.' I was blown away by that, but then still shaking my hand he said: 'You know it was you and Jon that made me want to be the Doctor, made me want to be an actor?'

"He was still shaking my hand, as if he was a bit awe-struck to be meeting Sergeant Benton, so I put my free hand on his heart and said: 'David, can I just tell you, Jon Pertwee would have adored your Doctor. You have nailed it in every aspect. Jon would be so proud to know he had helped create the actor David Tennant.'

"At that point, I was recently returned to England, I was not working – I felt like a bit of a no-one – so to hear that from him was so meaningful. It gave me such a boost, but it was even more wonderful to be a line of transmission from the show that David watched as a child, passing on the spirit of it to one of the best Doctors we have ever had."

So who can blame John for wanting to return to the role which made him famous on the current incarnation of the show? "I spoke to the producers involved in making the new *Who* about bringing Benton back a few years ago.

"UNIT is still there, so I carry on hoping. There are ways Benton could come back and if they ever decide to do it, I would be there in a shot. The show means too much to me to ever say no. The Doctor's old friends would always be there for him, whatever face he wore. Besides, Benton's seen the Doctor change, so he knows the score."

It is evident that at times John has felt himself to be something of a guardian for the show, especially when its popularity was not as strong as it was either today or during the 1970s.

"When they had the première of the TV Movie [1996] in Hollywood, I felt I had to go along and show support. I felt someone from the old show had to be there to shake [Eighth Doctor] Paul McGann's hand and say: 'Good luck mate, I hope you get as much out of the show as we did.'

"People talk about the UNIT family, but there is also a bigger *Doctor Who* family of those who have been part of the show and someone needed to be at the première to show people that Paul and the TV Movie had that family's support behind them."

Benton remains one of the few characters to have worked with three different Doctors, although it is only Troughton and Pertwee to whom John feels a really strong allegiance.

"I am lucky enough to have had two Doctors. I'd had a great experience being on set with Patrick when I was a Yeti, but it was even better acting with him as Benton in *The Invasion*. Pat was an incredible talent and it was lovely getting a chance to work with him again when we did *The Three Doctors* [1972-73].

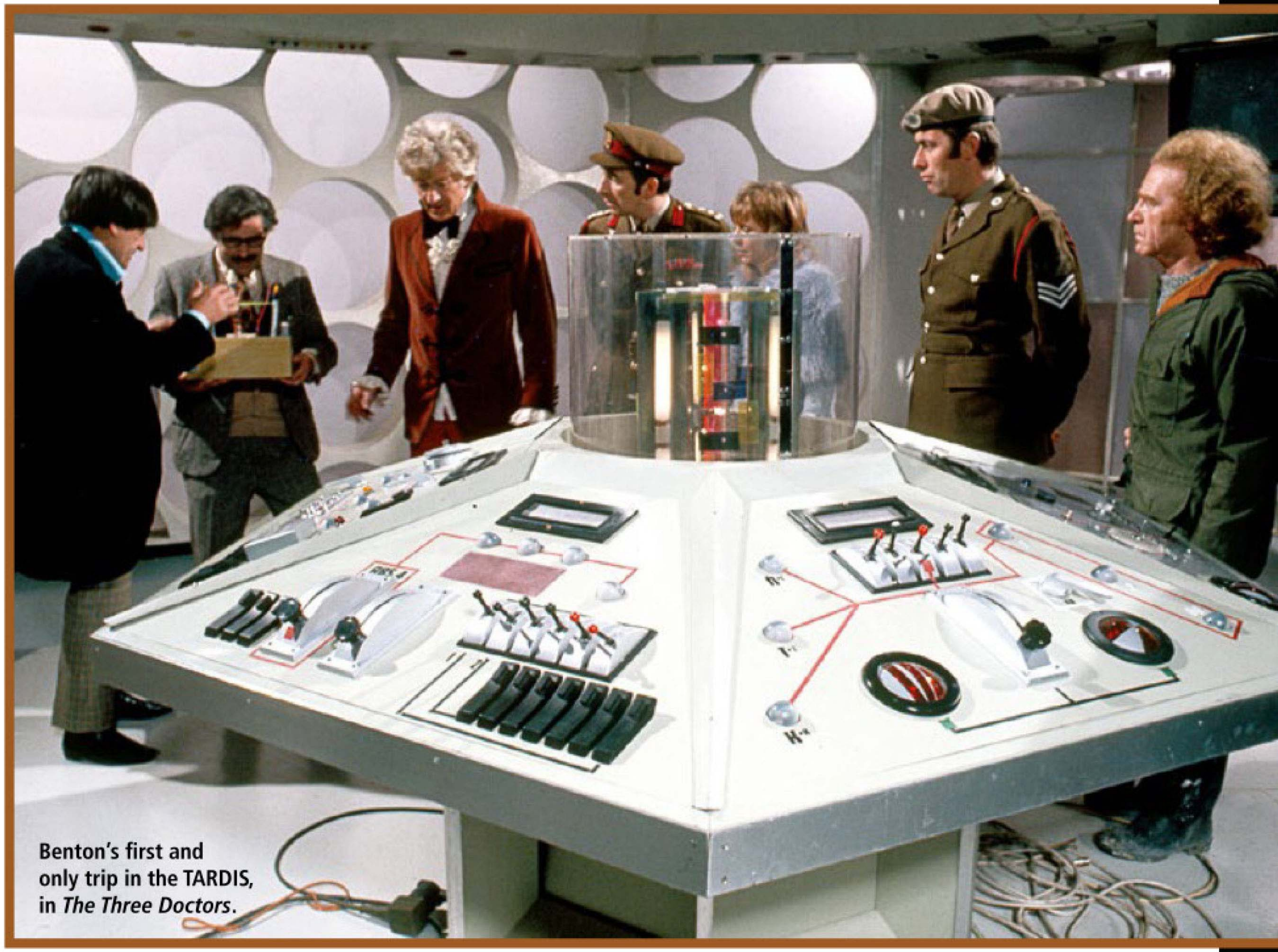
"Some people found him a strange man. He was very quiet and private. He didn't like theatre – he described it as shouting in the evenings – and he didn't do conventions for years. I think some people found it hard to bridge that gap because of his need for privacy, but I used to play golf with him, so I got him, got his humour and how he was."

John has an overwhelming admiration for the talent he has worked with: "I grew up admiring great actors like John Mills. You adore their work and they inhabit this other world you never believe you can be part of. They make the films – like *Ice Cold in Alex* [1958] – that hold such magic, you can never think of yourself as ever being part of the process. Then suddenly I was working with great actors, and for someone lacking in confidence, that was intimidating.

"You work with greats like Pat and Jon and you just don't feel good enough. When I was doing my scenes with Pat in *The Three Doctors* the nerves were bad, but Pat was very supportive, telling me: 'You've got this great character John and you really understand him, his innocence. You just carry on playing it your way.' That really helped me.

"Pat was right of course. Benton is a great character, a cracker of a character, and always in the thick of it. He was a useful character for the writers because they could throw him into the action or make him the punch-line of a joke in a way you could not with the Brigadier. He is the everyman and I certainly brought that side of myself to the role. There's a bit of awkwardness about him at times and again, that is a bit of me coming through. I channelled my nerves at playing him. I did not think I was a good actor which meant in every scene I really worked at it, I thought about how I could make it believable."

John is honest and open in ways that you rarely find with an actor. He does not mind talking about the times when his career has stalled nor the painful shadows that have sometimes fallen across his life. He reveals how he has had his heart broken and been close to being homeless with a surprising candour towards two people he has only just met.


Benton's first and only trip in the TARDIS, in *The Three Doctors*.

John Levene: quite the ladies' man!

In John's shed hangs a poster for the 1969 film *Kes* starring his friend Dai Brabley which has the tag line: 'They beat him. They deprived him. They ridiculed him. They broke his heart. But they couldn't break his spirit'. Somehow it seems to apply to John perfectly. There have been times when he has been punched by life, but he has lived through it and learnt from it. There is a lot of hard-won wisdom amongst his honest reflections.

He recalls one of the dark times in his life, when things were not going well: "When Douglas Camfield died, I died too. I had not realised up until that point how much he loved me and his loss was incredibly hard to take. I was one of the pallbearers alongside John Challis as his closest friends.

"At the time of his death I was suffering from undiagnosed tuberculosis and I was just skin and bone carrying that coffin. It was one of the worst periods in my life. I was ill, alone, working in a soul-destroying job and Douglas' death really hit me hard. Yet it was Douglas' widow Sheila who then pointed me in a new direction, suggesting I go for the job of bingo caller and comedian on a cruise ship.

"It was not something I'd ever thought of doing, but as soon as she said it I thought of my father being at sea in the Navy, of all of Jon's tales of the South Seas and it clicked with me. It was partly down to Jon's influence in another way that I got the job. While I had been making *Doctor Who* with him, I'd ended up spending so much time with him off set acting as his driver and I'd take him all over the country to do his cabaret shows.

"It was an incredible learning experience. Jon was one of the last masters of the English vaudeville tradition and seeing how he worked stood me in good stead when I turned to being a comedian. I absorbed all the comic timing, all the stagecraft I'd seen him deploy every night. Later, when in Hollywood, I MC'ed at the Emmys, and all of what I picked from Jon from that period was still being put to good use."

As we leave his shed sanctuary and progress through town trying to find a restaurant open for a curry lunch, it is clear John is well-known in the neighbourhood since returning to his birthplace to care for his mother.

Impeccably dressed, physically much younger than his 70-plus years and still with the looks that led Telly Savalas to suggest he go into acting, he attracts attention and there's no doubting that John is an old-school entertainer. It can sometimes come across as eccentric, but with his jokes and bits of cabaret it is clear to us that all John wants is for the world to smile back and laugh with him.

The performance he can put on may have obscured the real John Levene in some people's eyes, but as we eat lunch and John goes into a perfect rendition of all of Richard Burton's lines from Jeff Wayne's *War of the Worlds* album, we are not the only ones seeing its charms.

Unbeknown to John, all of the kitchen staff have come out and are lined behind him, enjoying him booming out: "And yet, across the gulf of space, minds immeasurably superior to ours regarded this earth with envious eyes..."

Even in this area, John doesn't shy away from self-criticism: "There is always room for improvement. You should never stop wanting to get better. At the age of 70-something I've started singing lessons. I could have rested on the fact I recorded one album, but I want the next one to be better, to give people more."

Most actors are reticent to talk about the parts they did not get, but again John is painfully honest: "I very nearly became the only actor to have had roles in both *Star Trek* and *Doctor Who* which would have been a hell of an achievement.

"I almost got the role of Detective Sergeant George Carter in *The Sweeney* when Dougie was ►

◄ directing it. Instead of playing a Scotland Yard detective between 1974-1978, I ended up working for a former one as a private eye. It is hard not to think about how different my career would have been if I had been in Dennis Waterman's shoes. I'd have loved to have worked with John Thaw.

"Part of my regret at not getting it, not having got some of the other roles, is it would have allowed me to turn around to all those people who have tried to beat me down at every turn from my father onwards, all those who told me I was useless and say: 'See! Watch me in this'."

While there is obviously some regret at the roles that got away, John has nothing but pride in being best known as Sergeant Benton: "If I am only remembered for being Benton then I don't mind at all. Not only was I in *Doctor Who* – one of the great shows of all time – but I got to play a cracking character that people care about. People have a love for Benton and their love and my love for him has kept me coming back to him again and again."

It is now that he recalls some of his less enjoyable associations with the show, as Jon Pertwee's Doctor stepped aside in favour of new incarnation Tom Baker.

"I have come back to it even when logically I should have stayed away. I had not enjoyed working on *Terror of the Zygons* [1975] so I was wary about returning for *The Android Invasion* [also 1975]. It was very cliquey when I went back to the show that time. The whole open, welcoming atmosphere towards guest actors that Jon created during his time leading the company had evaporated. I knew that Nick Courtney had been quite unhappy at times when we were in *Terror of the Zygons* because of it, but the clique thing between stars and the rest of the cast had become much worse when I did my last story.

"By that point Tom Baker clearly did not want UNIT, or anyone who had even been in it, in what he regarded as his show. He was not gentle in showing it either. I thought at the time I won't be coming back any more. It was a sad way to bow out."

Unlike fellow UNIT soldiers Nicholas Courtney and Richard Franklin, John never appeared in the series again, even missing out on the 20th anniversary celebrations: "I did not come back to do *The Five Doctors* [1983] because not only would it have been a huge personal upheaval, but I felt they were disrespecting the character of Benton.

"Jon really wanted me to do it, he rang me up – as did Nick and Richard – and asked me to come over, but I couldn't. As much as I wanted to hang out with Jon, what they wanted me to do demeaned the character. They wanted to not only have Benton off-camera, but not recognising the Second Doctor, so it did not pass my filter of integrity for him."

John didn't enjoy working on *Terror of the Zygons*.

"Tom Baker clearly did not want UNIT, or anyone who had even been in it, in his show."

However, although he missed out on returning to the role on television, he became the first actor from the series to feature in an independent video spin-off, starring alongside a young Nicholas Briggs [*Doctor Who* audio producer and voice of the Daleks] in the Reeltime Pictures release *Wartime* [1988].

The success of this production resulted in many others in subsequent years, helping to sustain *Doctor Who* while the show was off air: "I could have easily said no to making *Wartime*, but I knew from conventions how popular my character was. I felt I owed it to him and to those who still loved him. I did not have much love as a child, but the show has helped to put a lot of love back into my life across the years. In many ways *Doctor Who* has made my life, so how could I not love it back?"

John again returned to the role of Benton in the *Companion Chronicles* audio story *Council of War* [Big Finish, 2013]. "One of my big challenges in that was having to give a voice to the Third Doctor. You cannot do an impersonation. An impersonation just reduces it to comedy. You have to find the elements that are recognisable and which show the character. I hope I managed that.

"I never grow bored with playing Benton. In *Council of War* it was a slightly different take on him with him being undercover for UNIT, but the man Benton is, I never get bored with."

As we return to John's family home to wrap up our interview, he remains in a reflective mood: "I spend a lot of time with enthusiasts – I don't like to call them fans – and the reaction of children who are seeing the UNIT stories for the first time on DVD is the same as those who watched them on Saturday teatimes when they were first broadcast. The years have not diminished those episodes. The classic combinations that worked then – the Doctor versus the Daleks – still work today. I see the same look of wonder on children's faces, the same joy. They still ask the same questions about what it is like to shoot a Dalek.

"Jon, Roger, Barry, Dougie – they all poured so much into the show and they are still living on through it. That is wonderful. I had a young fan tell me the other week that Jon was his favourite Doctor and I was his favourite character. Can you imagine how special it is to hear that? To have a seven-year-old tell you that his Doctor is my Doctor.

"People ask what the bloody magic of *Doctor Who* is, it is that, right there. How fitting that a show about a Time Lord should be so timeless." DWM

A young Nicholas Briggs poses with John, on location for *Wartime*.

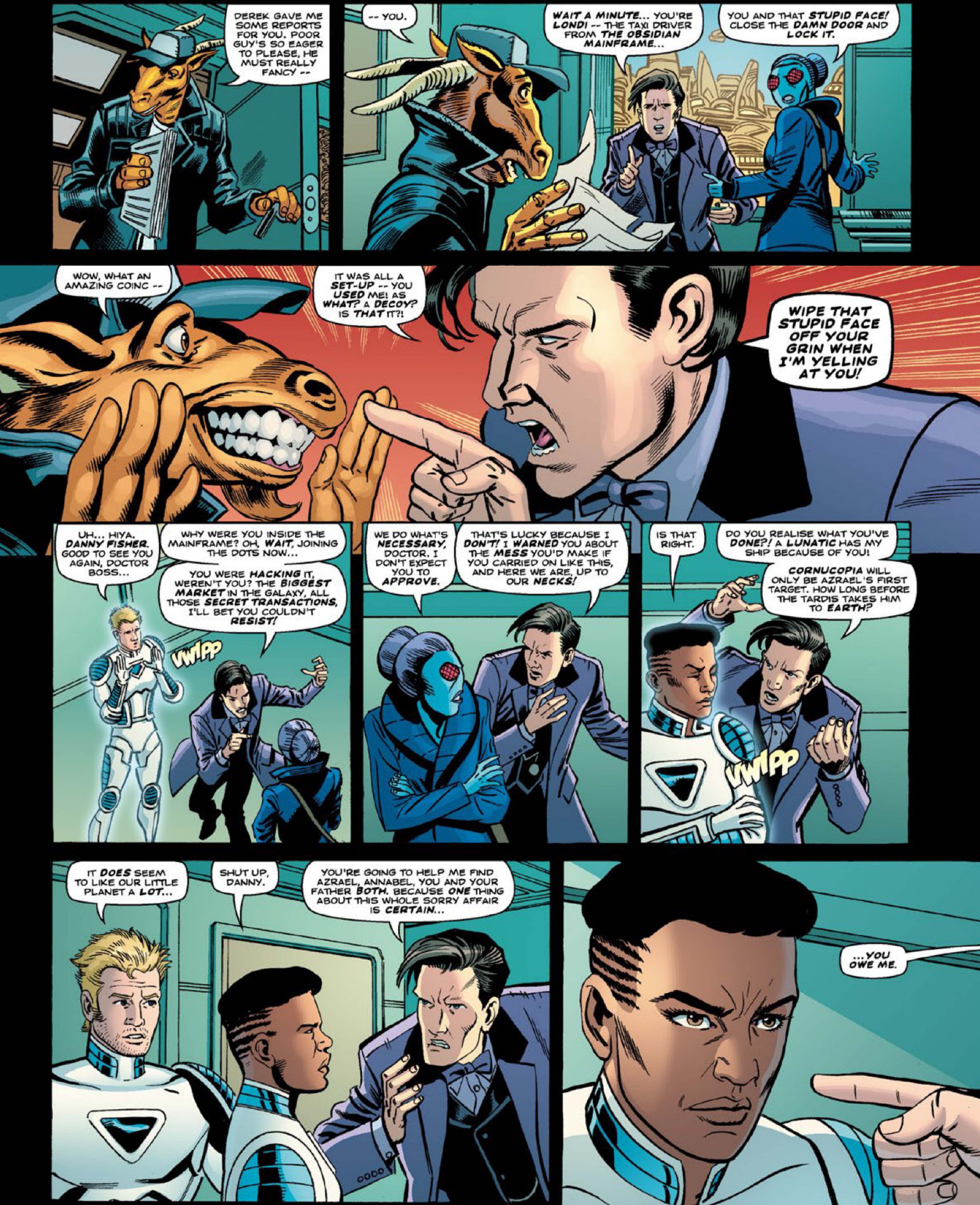
© JOHN AINSWORTH

THE CARNIVAL'S SO CLOSE.
TALA PANDESI WILL BE WEARING THE WING-CLOAK OF HER FOREMOTHERS. ONE FEATHER HAS BEEN ADDED FOR EVERY SURVIVING HATCHLING FROM HER BROOD.
KIVAN BOST WILL BE DRUMMING IN THE PARADE. HIS SON AND DAUGHTER WILL BE OFFERED A PROUD RHYTHM FOR THEIR DANCE.
POLA SESHA WILL BE DESCRIBING A SONNET IN THE NIGHT AIR, THE SIGILS RISING INTO THE SKY LIKE RADIANT DOVES.
THE CARNIVAL'S ONLY HOURS AWAY...
...BUT FOR SOME THAT WILL BE A LIFETIME.
NO, NOT THERE -- ALIGN THE TRANSDUCER COILS WITH THE NEUTRAL RELAY. I KNOW THAT DOESN'T MAKE SENSE, BUT IT'LL BE OKAY...
BLEEP BLEEP BLEEP
WHATEVER YOU SAY, DOC, I'M TOO KNACKERED TO ARGUE. WE'VE BEEN BUILDING YOUR TARDIS DETECTOR ALL NIGHT -- I HOPE IT'S GONNA DO MORE THAN GO "BLEEP"...
SO DO I.
The BLOOD of AZRAEL
Part Three

STORY: SCOTT GRAY
PENCIL ART: MIKE COLLINS
INKS: DAVID A ROACH
COLOURS: JAMES OFFREDI
LETTERING: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY
& PETER WARE

AMY AND CLARA, COME IN PLEASE, OVER...
READING YOU LOUD AND CLEAR, DOCTOR. WE'RE COMMENCING THE FINAL RUN NOW, OVER...
REMEMBER, WE NEED AS BROAD A SENSOR SWEEP AS POSSIBLE, BUT DON'T GO HIGHER THAN NINE HUNDRED FEET, OVER...
UNDERSTOOD. OVER AND OUT.
HOW'S IT LOOKING, CLARA?
THE TRANSMITTER'S FLASHING SO I GUESS THE RESULTS ARE GOING THROUGH. HOPE THEY'RE WHAT THE DOCTOR WAS AFTER...
THE SPECTRUM CORE IS READING MAXIMUM.
WHAT'S THAT MEAN?
IT MEANS IT HASN'T WORKED.
IT HASN'T WORKED!
THRAKK!
OI! MIND YER MANNERS, SON!
WE SHOULD'VE GOTTEN SOMETHING, EVEN THE TINIEST TRACE OF ARTRON ENERGY. THERE WAS NOTHING!
SO WE'LL TRY AGAIN...
NO, DON'T YOU SEE? WE HAVE TO FIND HIM SOON! AZRAEL IS LIMITED TO SHORT JOURNEYS FOR NOW, BUT GIVE HIM ENOUGH TIME AND HE'LL BE ABLE TO MASTER THE TARDIS CONTROLS...
"TIME"? HE'S GOT A TIME MACHINE, MATE, HE CAN MAKE AS MUCH AS HE LIKES. HE COULD SWAN OFF FOR FIFTY YEARS AND COME BACK TEN MINUTES AGO.
HOW DO WE FIGHT SOMEONE LIKE THAT?
I DON'T KNOW.
I USED TO BE "SOMEONE LIKE THAT".

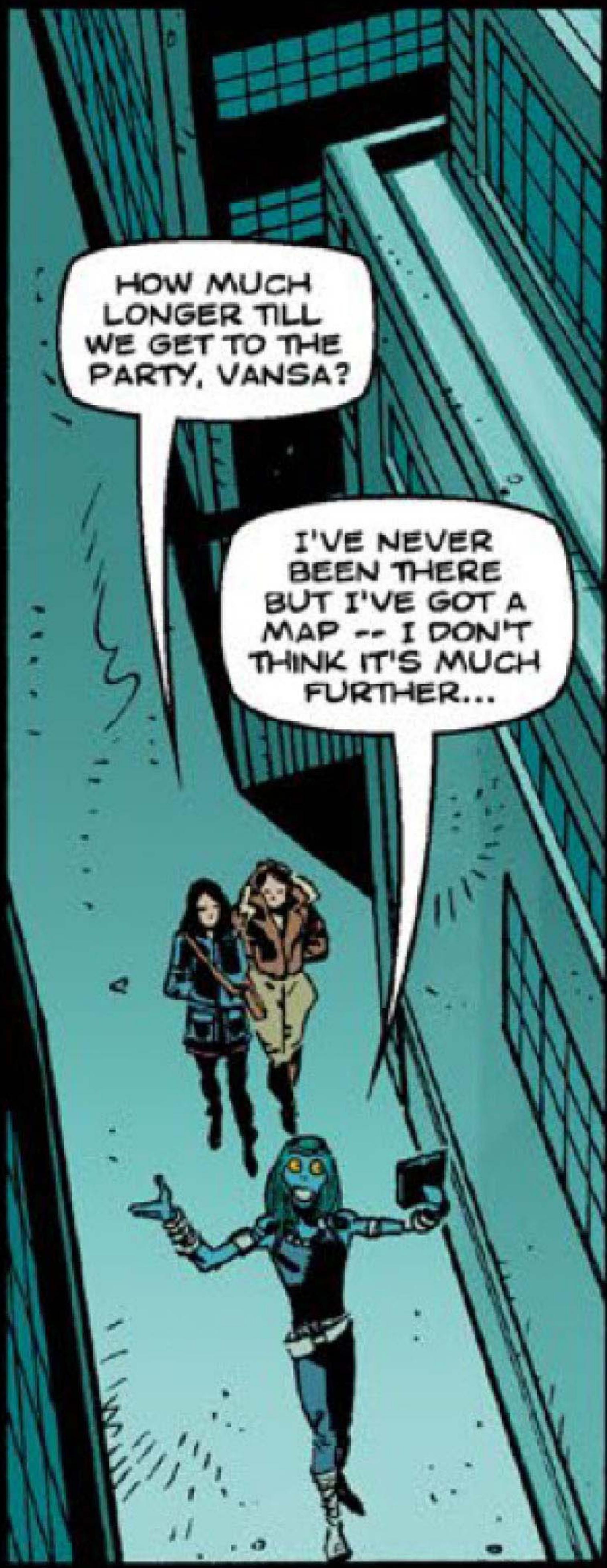
... I'LL HAVE THOSE TRADING REPORTS FOR YOU IN A FEW MINUTES, MISS GHOST!
OH, THANKS SO MUCH, DEREK, YOU'RE A SWEETHEART...
I HOPE YOUR DAD APPRECIATES HOW HARD YOU'RE WORKING. TWO FACES, TWO JOBS, YOU MUST BE EXHAUSTED...
... HOW DO YOU MANAGE IT, ANNABEL?
THE TRICK IS TO GET RID OF UNWANTED DISTRACTIONS. TRY NOT TO BE STUPID, DOCTOR -- I'D HATE TO MAKE A BIG HOLE IN MY CHAIR.
BUT A BIG HOLE IN ME WOULD BE OKAY?
I COULD LEARN TO LIVE WITH IT.
I HAVEN'T BLOWN YOUR COVER. YOUR SPY NETWORK'S INTACT -- NOBODY'S HEARD ABOUT WONDERLAND FROM ME.
NOT EVEN YOUR NEW FRIEND CLARA?
NO. CAN I ASSUME YOU'VE BEEN WATCHING US...?
OF COURSE.
THEN YOU KNOW MY TARDIS IS GONE. WHAT YOU PROBABLY DON'T KNOW IS THAT IT'S IN THE HANDS OF AZRAEL, A LEGENDARY PSYCHOTIC KILLER.
HE'S LOOSE IN THIS CITY. IF YOU CAN IMAGINE A WORSE SITUATION I'LL BE VERY IMPRESSED.
I'M SURE YOU'LL THINK OF SOMETHING.
I NEED YOUR HELP, ANNABEL.
WONDERLAND HAS TECHNOLOGY CAPABLE OF TRACING THE TARDIS. I NEED ACCESS TO IT.
FORGET IT.
CORNUCOPIA ISN'T MY PRIORITY, DOCTOR. MY MISSION IS TO DEFEND EARTH. YOU DEAL WITH YOUR THREATS, I'LL DEAL WITH MINE.
AND WHO EXACTLY ARE THE THREATS DOWN THERE, ANNABEL? IS IT THE PLUMBERS OR THE WINDOW CLEANERS? THE SHOPKEEPERS OR THE BUS DRIVERS?
PLEASE TRUST ME ON THIS...
... IF YOU ONLY LOOK FOR ENEMIES, THAT'S ALL YOU'LL EVER FIND.

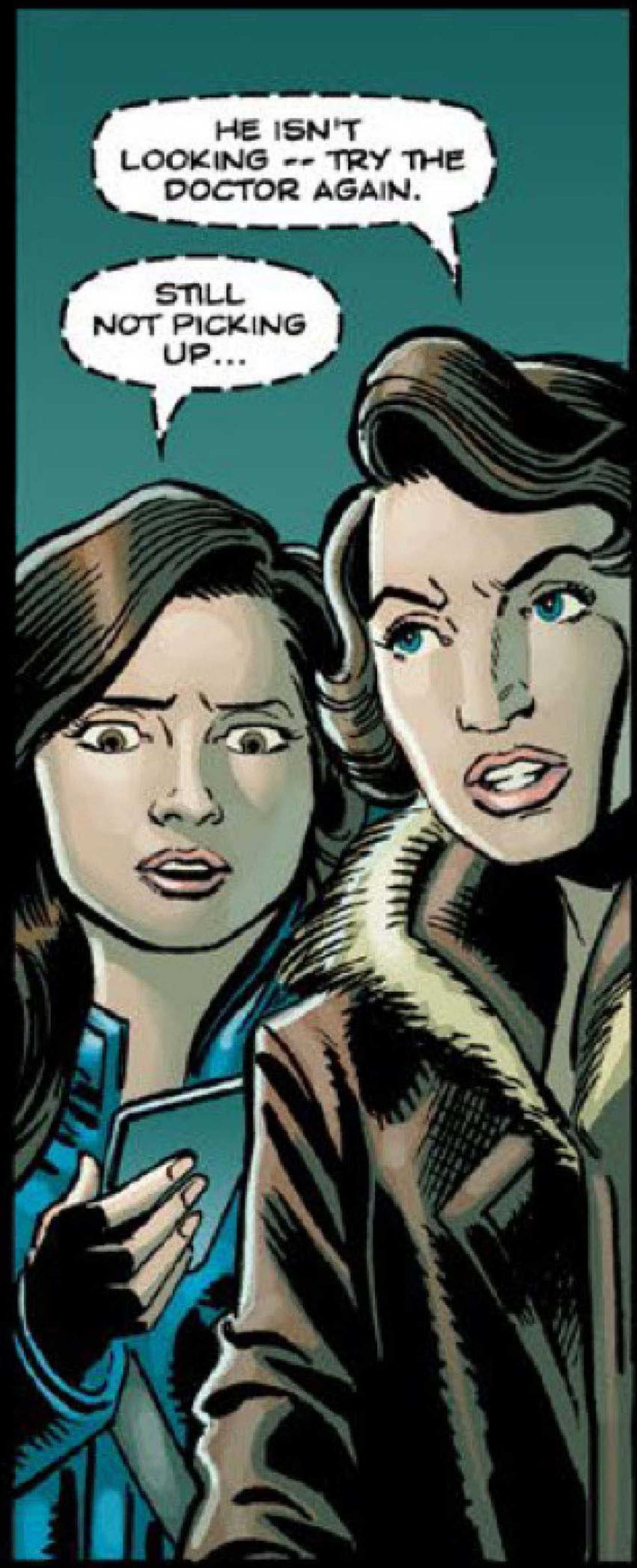

DEREK GAVE ME SOME REPORTS FOR YOU. POOR GUY'S SO EAGER TO PLEASE, HE MUST REALLY FANCY --
-- YOU.
WAIT A MINUTE... YOU'RE LONDI -- THE TAXI DRIVER FROM THE OBSIDIAN MAINFRAME...
YOU AND THAT STUPID FACE! CLOSE THE DAMN DOOR AND LOCK IT.
WOW, WHAT AN AMAZING COINC --
IT WAS ALL A SET-UP -- YOU USED ME! AS WHAT? A DECOY? IS THAT IT?!
WIPE THAT STUPID FACE OFF YOUR GRIN WHEN I'M YELLING AT YOU!
UH... HIYA. DANNY FISHER. GOOD TO SEE YOU AGAIN, DOCTOR BOSS...
WHY WERE YOU INSIDE THE MAINFRAME? OH, WAIT, JOINING THE DOTS NOW...
YOU WERE HACKING IT, WEREN'T YOU? THE BIGGEST MARKET IN THE GALAXY, ALL THOSE SECRET TRANSACTIONS, I'LL BET YOU COULDN'T RESIST!
VWIPP
WE DO WHAT'S NECESSARY, DOCTOR. I DON'T EXPECT YOU TO APPROVE.
THAT'S LUCKY BECAUSE I DON'T! I WARNED YOU ABOUT THE MESS YOU'D MAKE IF YOU CARRIED ON LIKE THIS, AND HERE WE ARE, UP TO OUR NECKS!
IS THAT RIGHT.
DO YOU REALISE WHAT YOU'VE DONE?! A LUNATIC HAS MY SHIP BECAUSE OF YOU!
CORNUCOPIA WILL ONLY BE AZRAEL'S FIRST TARGET. HOW LONG BEFORE THE TARDIS TAKES HIM TO EARTH?
VWIPP
IT DOES SEEM TO LIKE OUR LITTLE PLANET A LOT...
SHUT UP, DANNY.
YOU'RE GOING TO HELP ME FIND AZRAEL, ANNABEL, YOU AND YOUR FATHER BOTH. BECAUSE ONE THING ABOUT THIS WHOLE SORRY AFFAIR IS CERTAIN...
...YOU OWE ME.

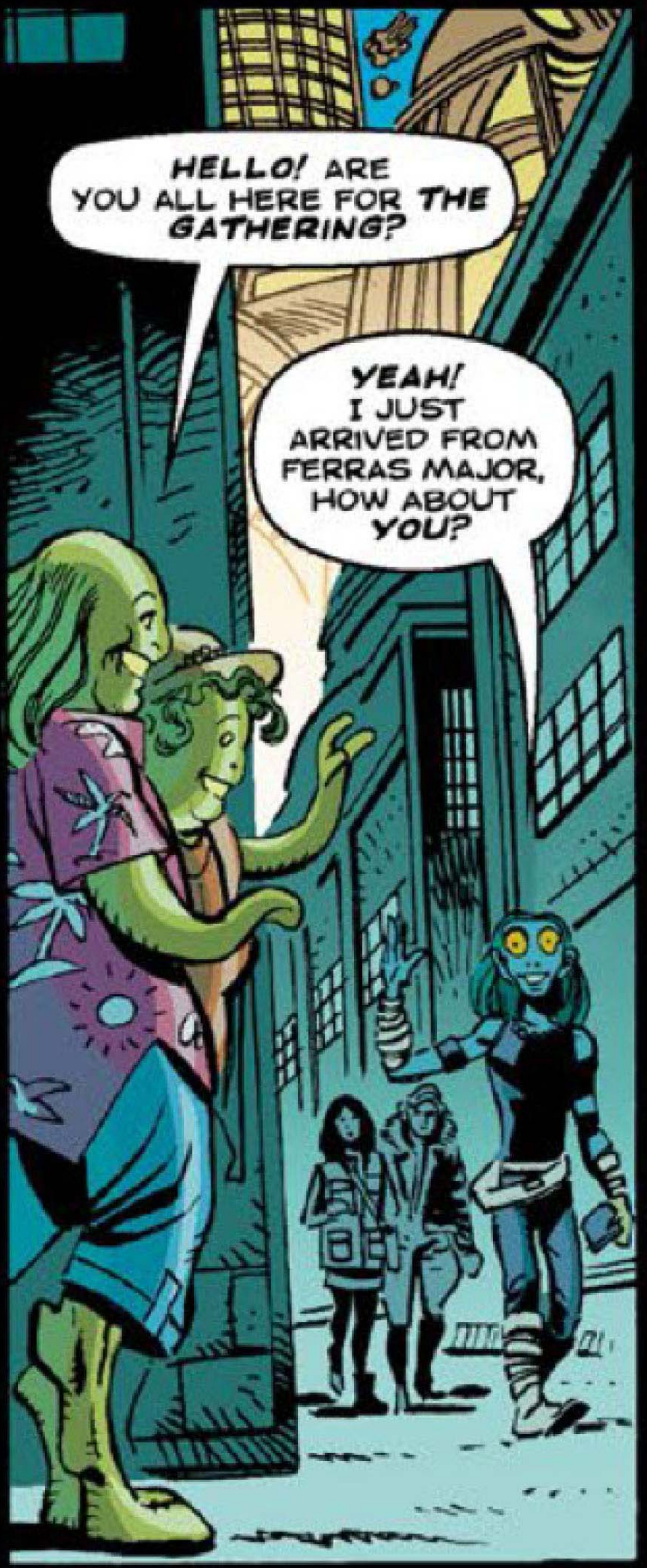
... WE'LL MAKE ANOTHER SWEEP AFTER LUNCH. THAT SHOULD GIVE HORATIO AND THE DOCTOR ENOUGH TIME TO RE-JIG ALL THEIR PARAPHERNALIA.
DON'T LET THIS AZRAEL CHAP FRIGHTEN YOU, CLARA, WE'RE GOING TO SEND HIM PACKING...
I'M SORRY...?
OH, I'M NOT SCARED. NOTHING'S WORSE THAN A CLASSROOM OF HORMONAL TEENAGERS ON A FRIDAY AFTERNOON...
OF COURSE, I HAVEN'T TOLD YOU! REMEMBER THAT DAY IN IRAQ WHEN I LIED TO YOU ABOUT BEING A TEACHER? WELL, I REALLY AM ONE NOW! I STARTED AT COAL HILL SCHOOL LAST TERM!
THAT'S WONDERFUL! OH, CLARA, I'M SO PROUD OF YOU!
"DECIDE YOUR OWN FATE", RIGHT?
ABSOLUTELY!
AMY... DON'T TURN AROUND. THERE'S A GUY BEHIND YOU...
WHAT ABOUT HIM?
HE'S GOT THE SAME TATTOO AS KELI -- AZRAEL'S SIGNATURE...
BUSY TODAY, ISN'T IT? WE'VE GOT A CHAIR FREE, WANT TO JOIN US?
HEY, THANKS! MY NAME'S VANSA...
I'M AMY AND THIS IS CLARA. HAVE YOU COME FOR THE CARNIVAL, VANSA?
WELL, NOT REALLY. I'M HERE FOR SOMETHING ELSE. SOMETHING VERY IMPORTANT!
ME AND SOME FRIENDS ARE GETTING TOGETHER FOR IT. I'VE NEVER MET THEM, BUT WE TALK ON THE OUTERWEB. FORUMS AND STUFF, YOU KNOW? WE HAVE A LOT IN COMMON...
IT'S GOING TO BE AMAZING!
OH, NO, IS THAT THE TIME? I'M SORRY, I HAVE TO GO...
IT SOUNDS LIKE A BIT OF FUN, DOESN'T IT, CLARA? I DO LOVE A PARTY...
YEAH... MAYBE WE COULD COME TOO?
SURE! BUT WE HAVE TO LEAVE NOW, BECAUSE IT'S HAPPENING SOON!
LEAD ON...

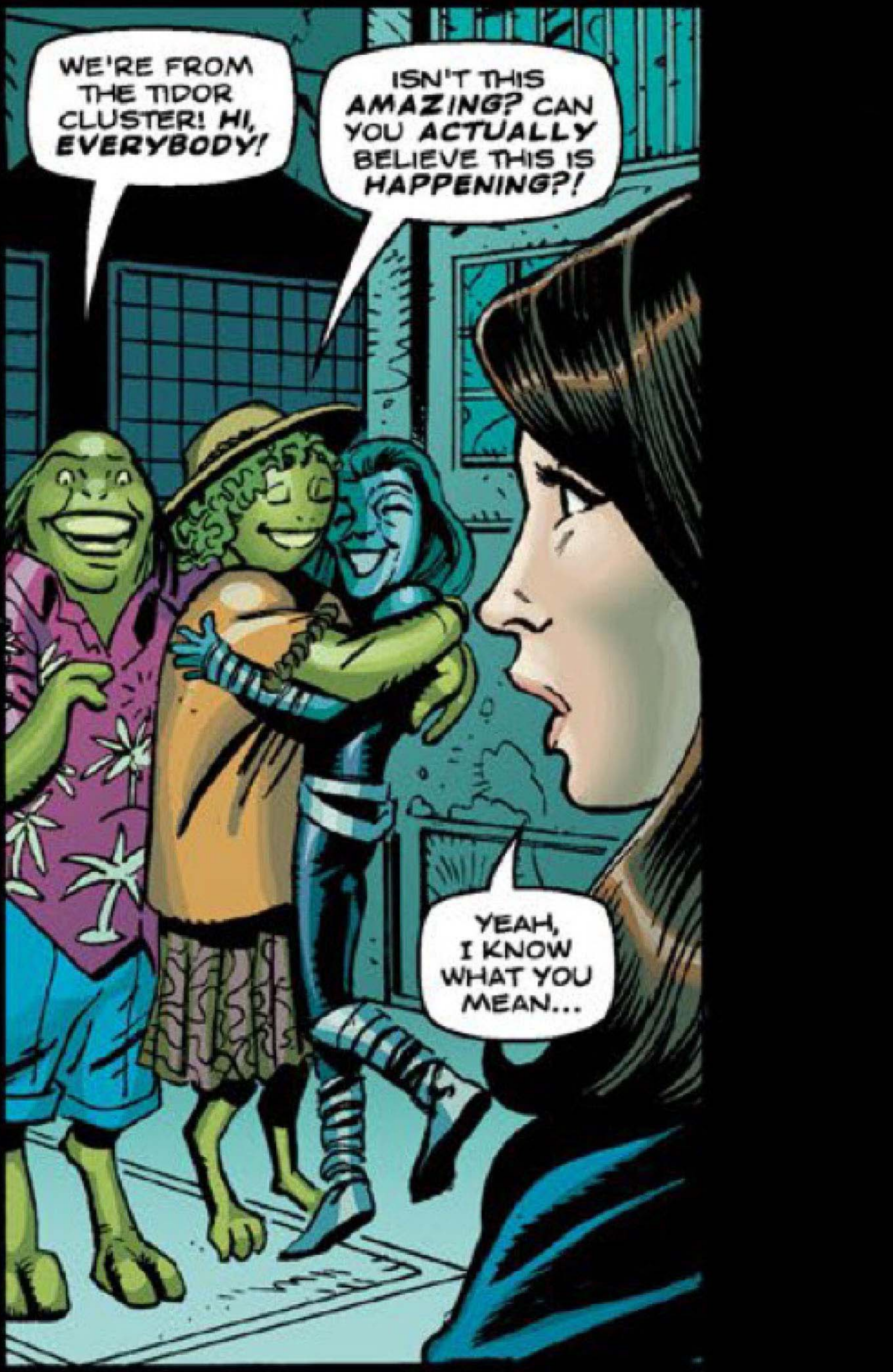
THIS HAD BETTER BE ON THE LEVEL, ANNABEL. IF IT ISN'T, WE'RE ALL FINISHED.
WE TOOK HIM THE LONG WAY ROUND AND KEPT HIM COVERED. HE HAS NO IDEA WHERE HE IS...
IT'S A FAMILIAR SENSATION.
HELLO, PATRICK LAKE, I COME IN PEACE!
THE GOOD NEWS IS YOU'RE MOSTLY FORGIVEN. THE BAD NEWS IS THAT WE'LL MOST LIKELY BE MURDERED SOON IN A HIGHLY MACABRE FASHION...
SO I'VE BEEN TOLD, DOCTOR. I DID SOME RESEARCH ON THIS "AZRAEL" WHILE YOU WERE ENROUTE. ANY THEORIES ON HOW HE CAN STILL BE ALIVE?
ONLY ABOUT A ZILLION. HE'S A TIME TRAVELLER NOW -- THERE ARE COUNTLESS WAYS HE CAN STACK THE DECK IN HIS FAVOUR.
YES, WE'VE NOTICED.
I'VE ALREADY TRIED AN ARTRON TRACE. THE TARDIS WAS IN THE KABALLUS QUARTER RECENTLY BUT THERE'S NO SIGN OF IT NOW.
WE STILL HAVE ANOTHER OPTION: TRACKING AZRAEL THROUGH YOUR LINK TO THE OBSIDIAN MAINFRAME. HE HAD TO BID FOR THE TARDIS FROM SOMEWHERE -- HE MAY STILL BE USING THAT LOCATION AS A BASE.
THAT'LL MEAN SIFTING THROUGH SEVERAL TRILLION DATA THREADS FROM THE DAY IN QUESTION.
BETTER GET STARTED THEN...
COME OUT, COME OUT, WHEREVER YOU ARE...
VREEEE!
VREEEEE!
OH, HE'S CLEVER!
WHY? WHAT'S HE DONE?
I'VE FOUND AZRAEL'S BID BUT HE'S ATTACHED A RETROVIRUS ENCRYPTION TO ITS LOCATION -- IT'LL OVERLOAD THE SONIC IF I TRY TO BREAK IT...
VREEEEE!

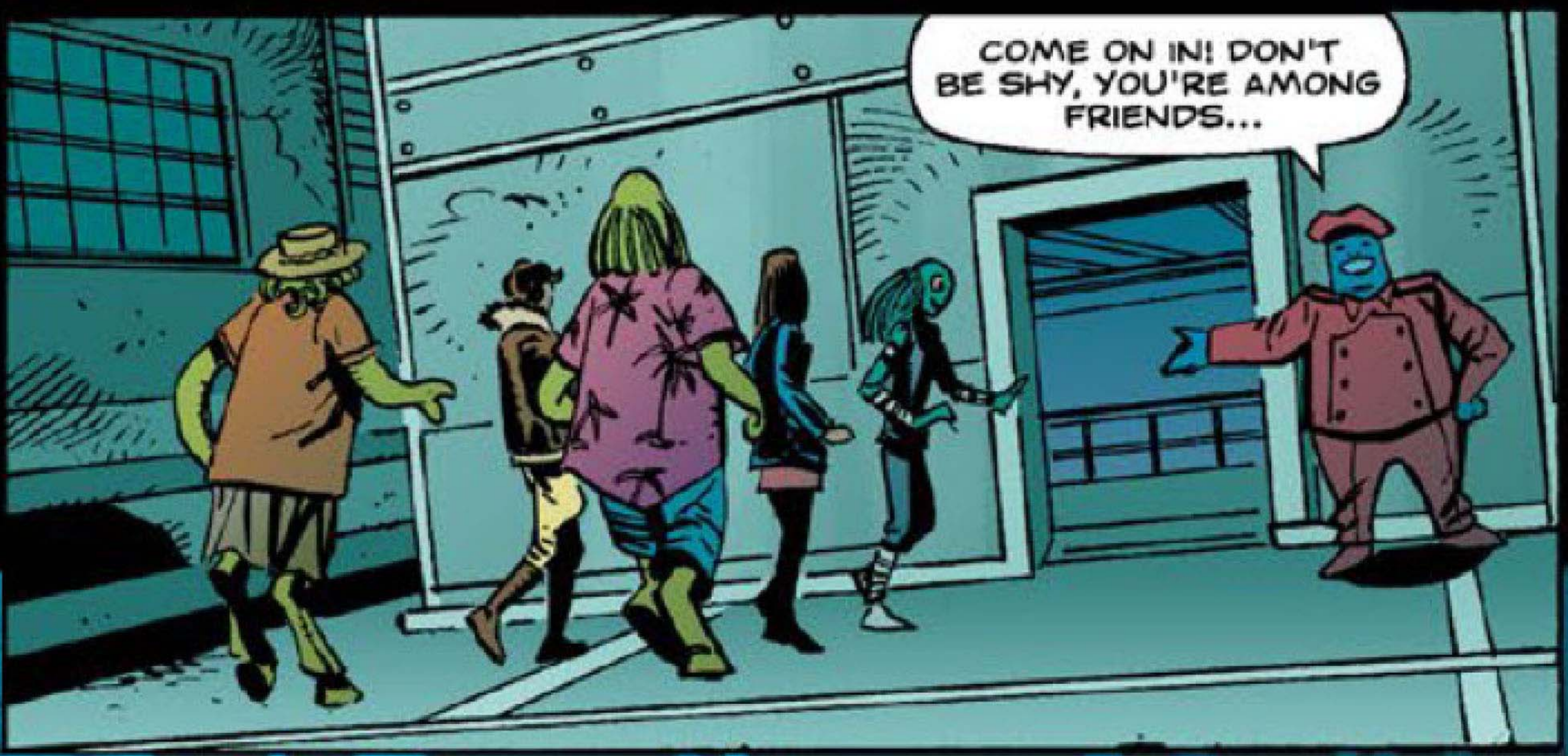
WHAT IF WE *SHARE* THE LOAD, DOCTOR? WE COULD SPLIT THE CALCULATIONS IN *TWO*.
WHERE DID...?
OH, OF COURSE -- THAT'S THE SCREWDRIVER I HAD IN PRAGUE, THE ONE YOU LOT "BORROWED"...
LUCKY FOR YOU WE *DID*.
FOLLOW MY LEAD, ANNABEL. SYNCHRONISE THE SETTINGS...
VREEEE!
VREEEE!
GOTCHA!
THERE IT IS: *THE HALION NEBULA.* NOTHING THERE BUT SIXTY BILLION MILES OF SPACE DUST...
AND ONE *NECROTIST*.
... YOU'RE *SURE* THIS IS GONNA WORK, DOCTOR? I QUITE *LIKE* MY ATOMS IN THIS PARTICULAR ORDER, I DON'T FANCY SPRINKLING THEM ACROSS THE MILKY WAY.
DON'T WORRY. WITH THE DATA I'VE COLLECTED, WE CAN BYPASS THE MAINFRAME COMPLETELY. WE'LL JUMP DIRECTLY FROM *THIS* ENTRY GATE TO THE ONE *AZRAEL* USED.
DON'T YOU WANT TO BRING YOUR FRIENDS ALONG TOO? NOT LIKE YOU TO LEAVE THEM ON THE *SIDELINES*...
I'M SURE THE THREE OF US WILL COPE, DANNY.
GOOD LUCK, ANNABEL.
THANKS, DAD. IF WE'RE NOT BACK IN TWO HOURS, ASSUME THE WORST.
YOU'LL BE BACK.
GERON —
ZRAASS!
YOU'LL BE BACK.

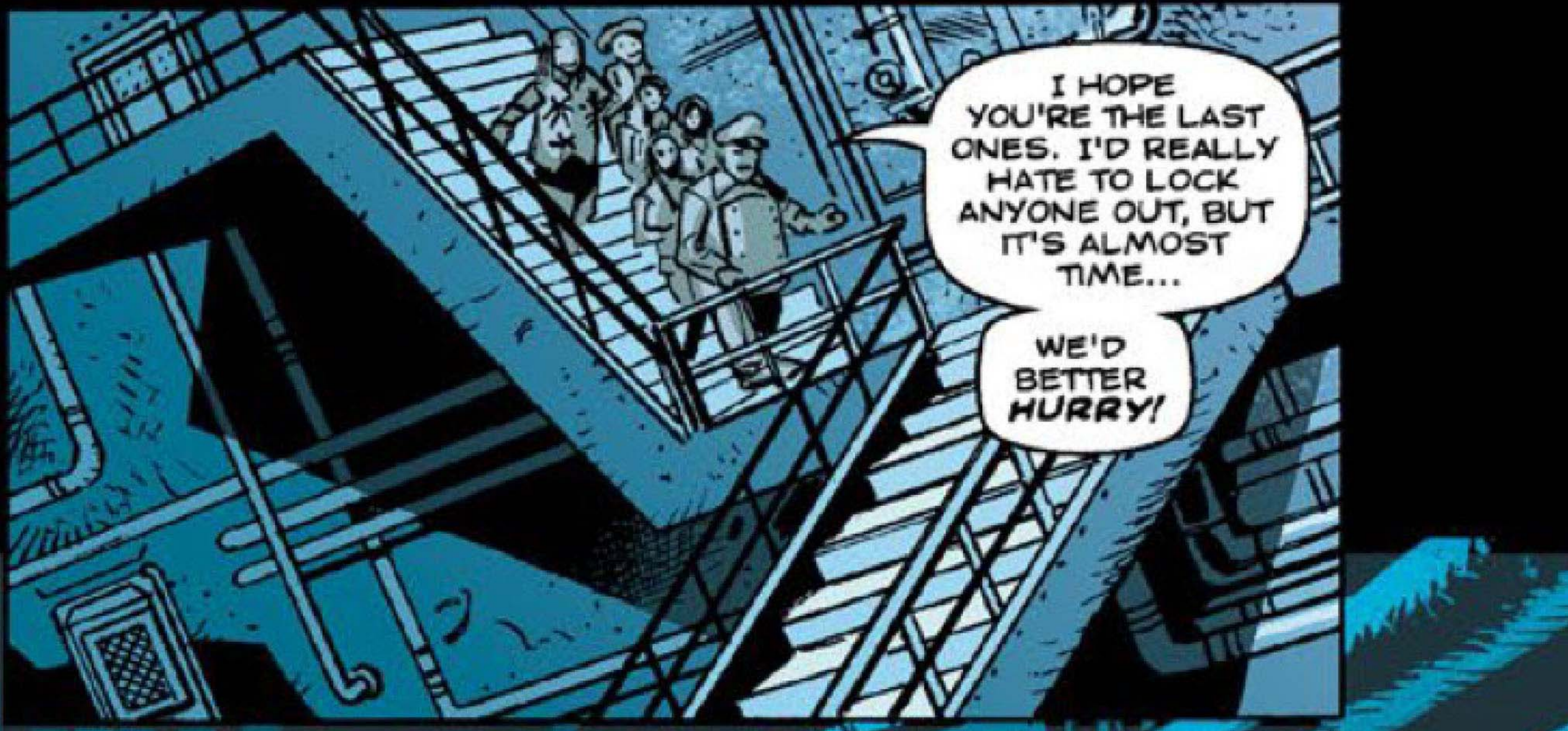

HOW MUCH LONGER TILL WE GET TO THE PARTY, VANSA?
I'VE NEVER BEEN THERE BUT I'VE GOT A MAP -- I DON'T THINK IT'S MUCH FURTHER...

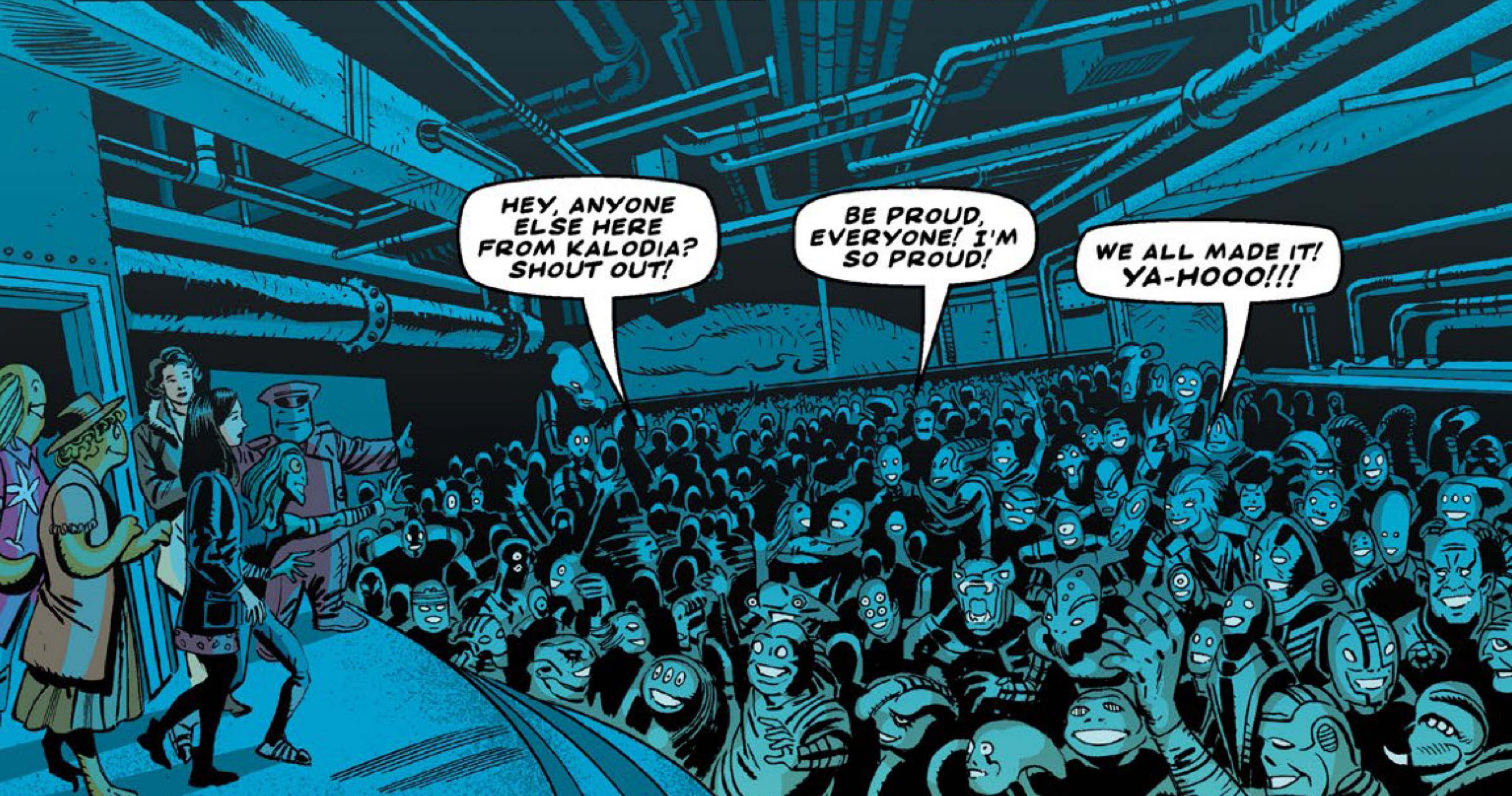

HE ISN'T LOOKING -- TRY THE DOCTOR AGAIN.
STILL NOT PICKING UP...


HELLO! ARE YOU ALL HERE FOR *THE GATHERING?*
YEAH! I JUST ARRIVED FROM FERRAS MAJOR, HOW ABOUT *YOU?*

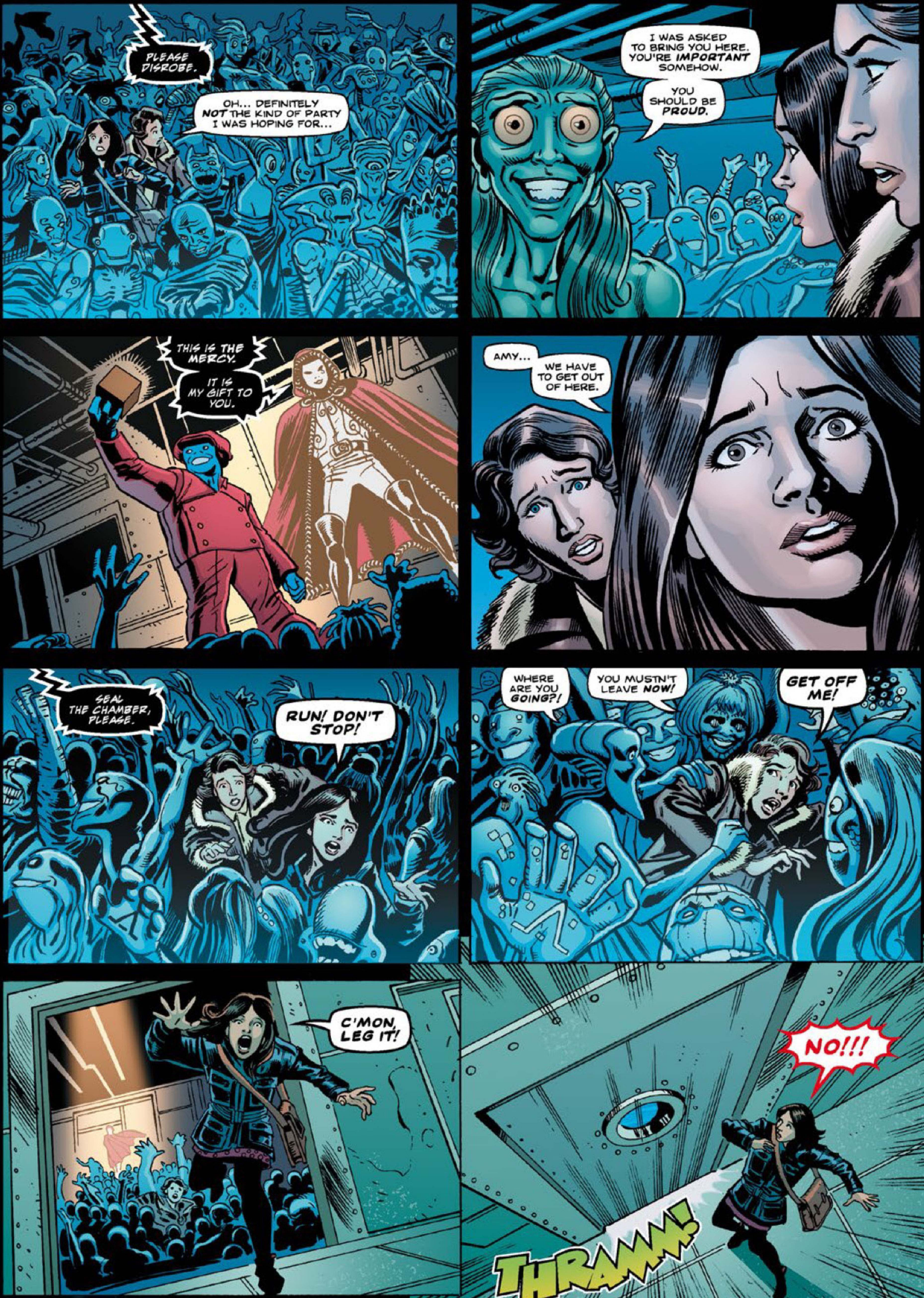

WE'RE FROM THE TIDOR CLUSTER! *HI, EVERYBODY!*
ISN'T THIS *AMAZING?* CAN YOU *ACTUALLY* BELIEVE THIS IS *HAPPENING?!*
YEAH, I KNOW WHAT YOU MEAN...


COME ON IN! DON'T BE SHY, YOU'RE AMONG FRIENDS...

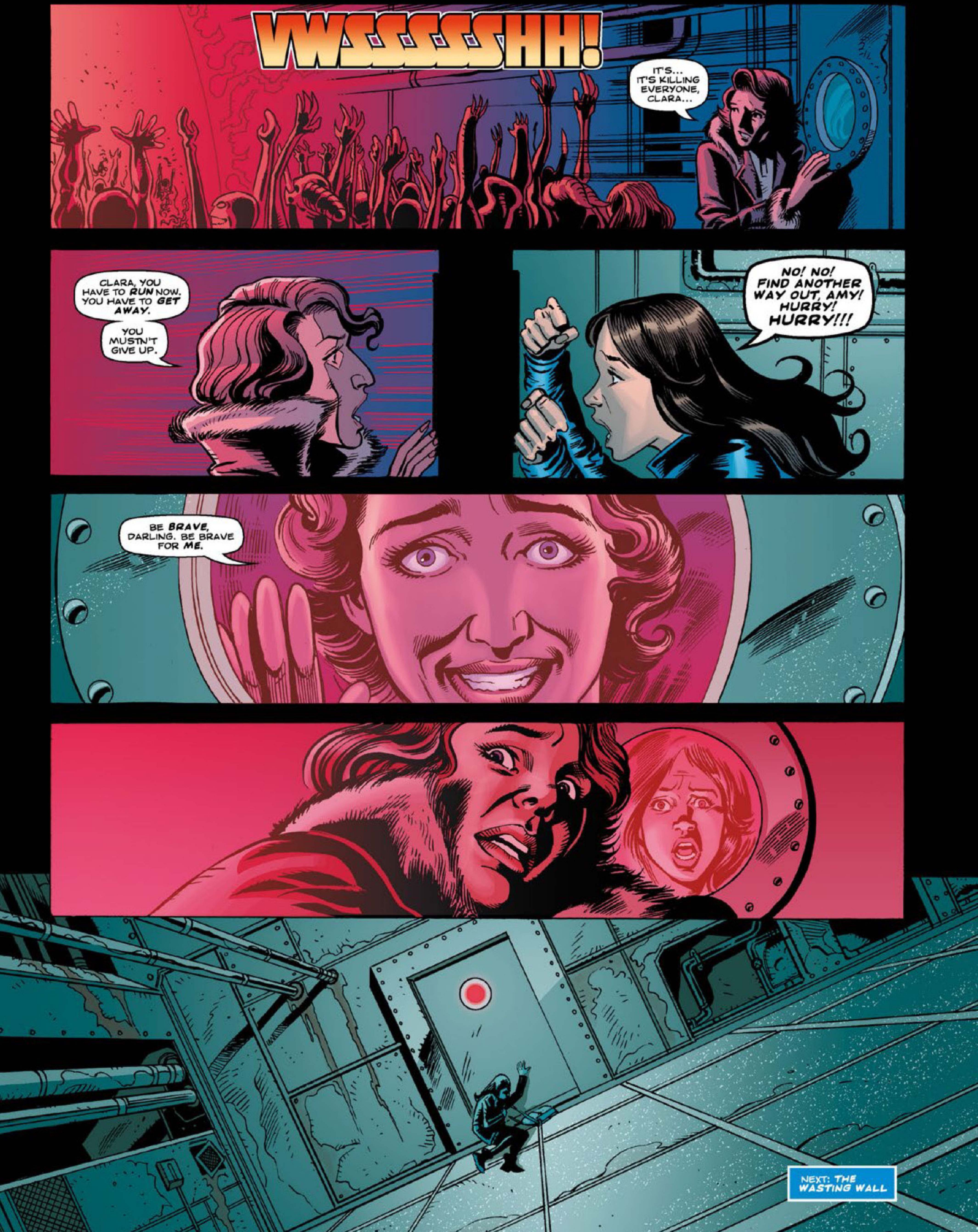

I HOPE YOU'RE THE LAST ONES. I'D REALLY HATE TO LOCK ANYONE OUT, BUT IT'S ALMOST TIME...
WE'D BETTER *HURRY!*


HEY, ANYONE ELSE HERE FROM KALODIA? SHOUT OUT!
BE PROUD, EVERYONE! I'M SO PROUD!
WE ALL MADE IT! YA-HOOO!!!

QUIET! QUIET, IT'S STARTING!
I'M TREMBLING! HA-HA!
WELCOME, MY FRIENDS.
PLEASE FORGIVE THIS RECORDING. I WISH I COULD STAND AMONGST YOU. I WISH I COULD HEAR YOUR STORIES AND FEEL YOUR WARMTH -- BUT I CANNOT.
MY WORK, SO LONG DELAYED, DEMANDS MY ATTENTION ELSEWHERE TODAY.
BUT KNOW THAT YOU TOUCH ME WITH YOUR APPROVAL.
YOUR JOY IS MY JOY.
MY TRIUMPH IS YOUR TRIUMPH.
AZRAEL!
AZRAEL!!!
OH MY GOD...
THEY'RE FANS.
WE ALL STAND TOGETHER ON THE EDGE OF THE ABYSS, WE ALL KNOW MY ART IS THE ONLY SANE RESPONSE TO THE YAWNING HORROR OF EXISTENCE.
THANK YOU SO MUCH FOR HEEDING MY CALL. YOUR CONTRIBUTION IS CRUCIAL.
WE'RE NOT NECROTISTS. WE'RE NOT TALENTED ENOUGH. BUT EVERYONE IN THIS ROOM UNDERSTANDS A TRUTH THAT MOST PEOPLE DENY...
LIFE IS TRANSIENT AND MEANINGLESS. ONLY DEATH IS ETERNAL.
AND IF YOU DIE AND BECOME PART OF A MASTERPIECE...
THAT'S TRUE IMMORTALITY.


PLEASE DISROBE.
OH... DEFINITELY NOT THE KIND OF PARTY I WAS HOPING FOR...
I WAS ASKED TO BRING YOU HERE. YOU'RE IMPORTANT SOMEHOW.
YOU SHOULD BE PROUD.
THIS IS THE MERCY.
IT IS MY GIFT TO YOU.
AMY...
WE HAVE TO GET OUT OF HERE.
SEAL THE CHAMBER, PLEASE.
RUN! DON'T STOP!
WHERE ARE YOU GOING?!
YOU MUSTN'T LEAVE NOW!
GET OFF ME!
C'MON, LEG IT!
NO!!!
THRAMM!

AMY, THERE'S NO HANDLE ON THIS SIDE! I CAN'T SEE ANY CONTROLS!
THERE'S NOTHING ON MY SIDE EITHER!
KLIK
FAREWELL.
VRMMMMM
YES...
VWSSHH
VWSSSSSHHHHH!


VWSSSSSHH!
IT'S... IT'S KILLING EVERYONE, CLARA...
CLARA, YOU HAVE TO RUN NOW. YOU HAVE TO GET AWAY.
YOU MUSTN'T GIVE UP.
NO! NO! FIND ANOTHER WAY OUT, AMY! HURRY! HURRY!!!
BE BRAVE, DARLING. BE BRAVE FOR ME.
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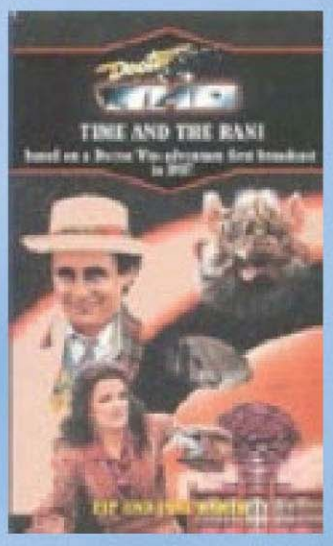
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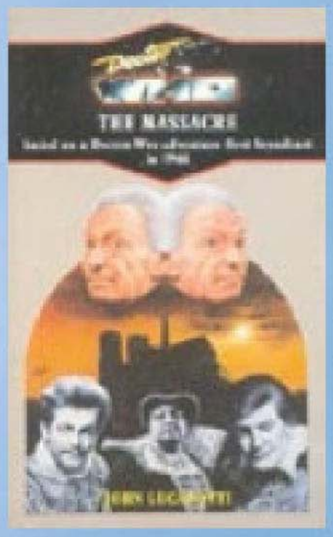
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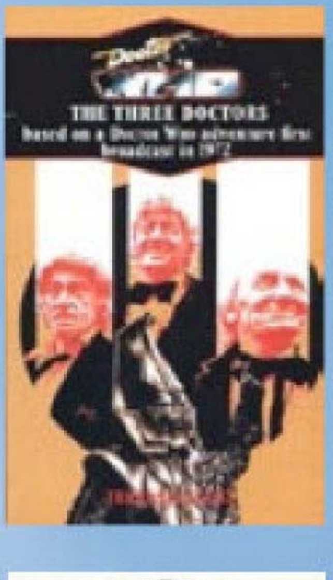
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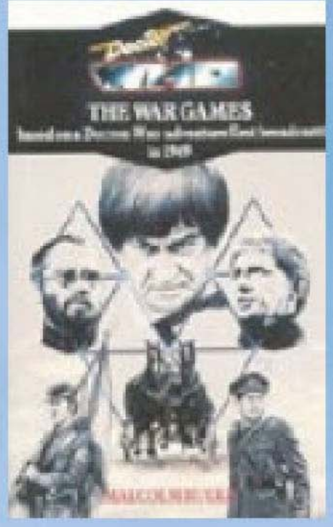
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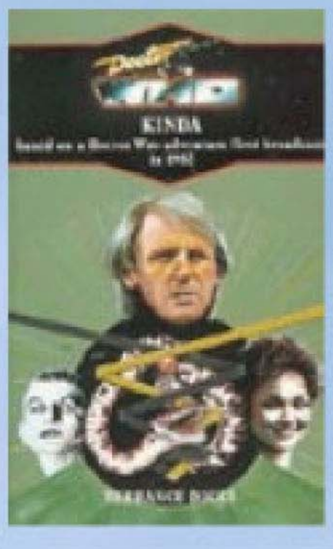

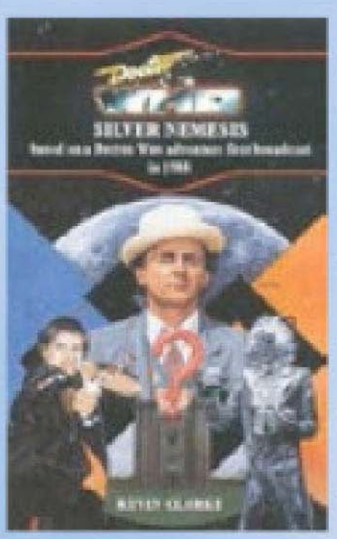
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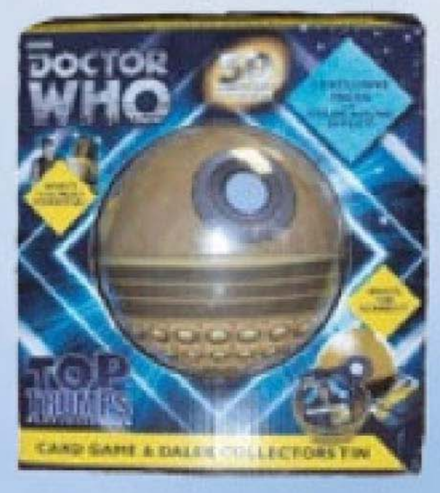
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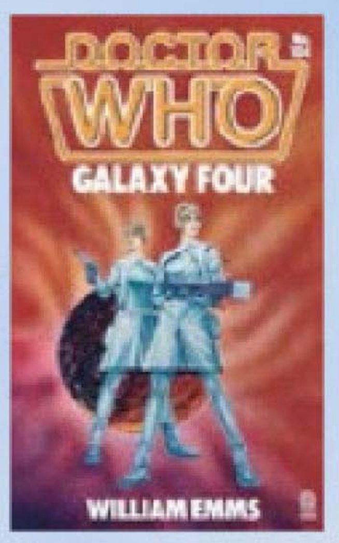
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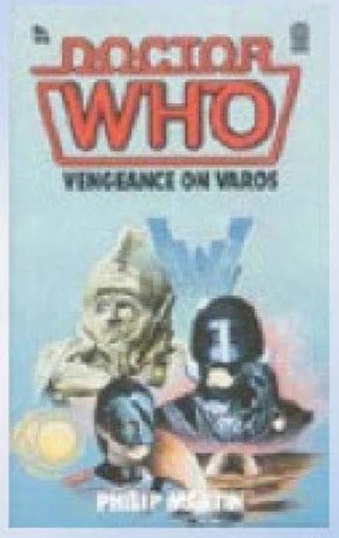
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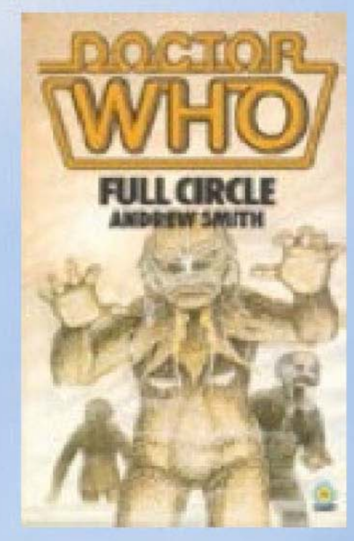
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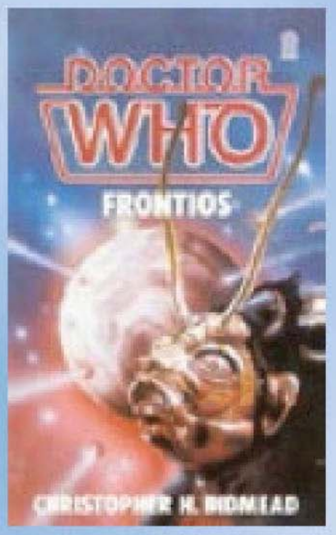
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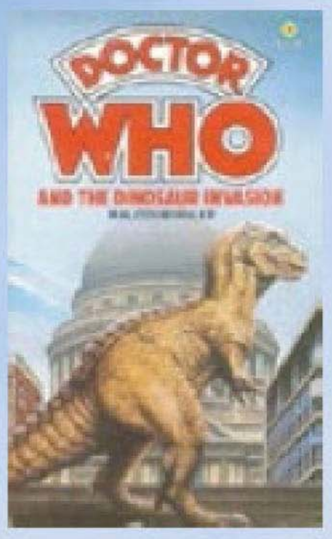
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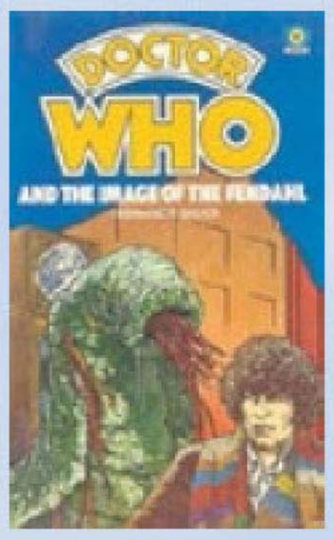
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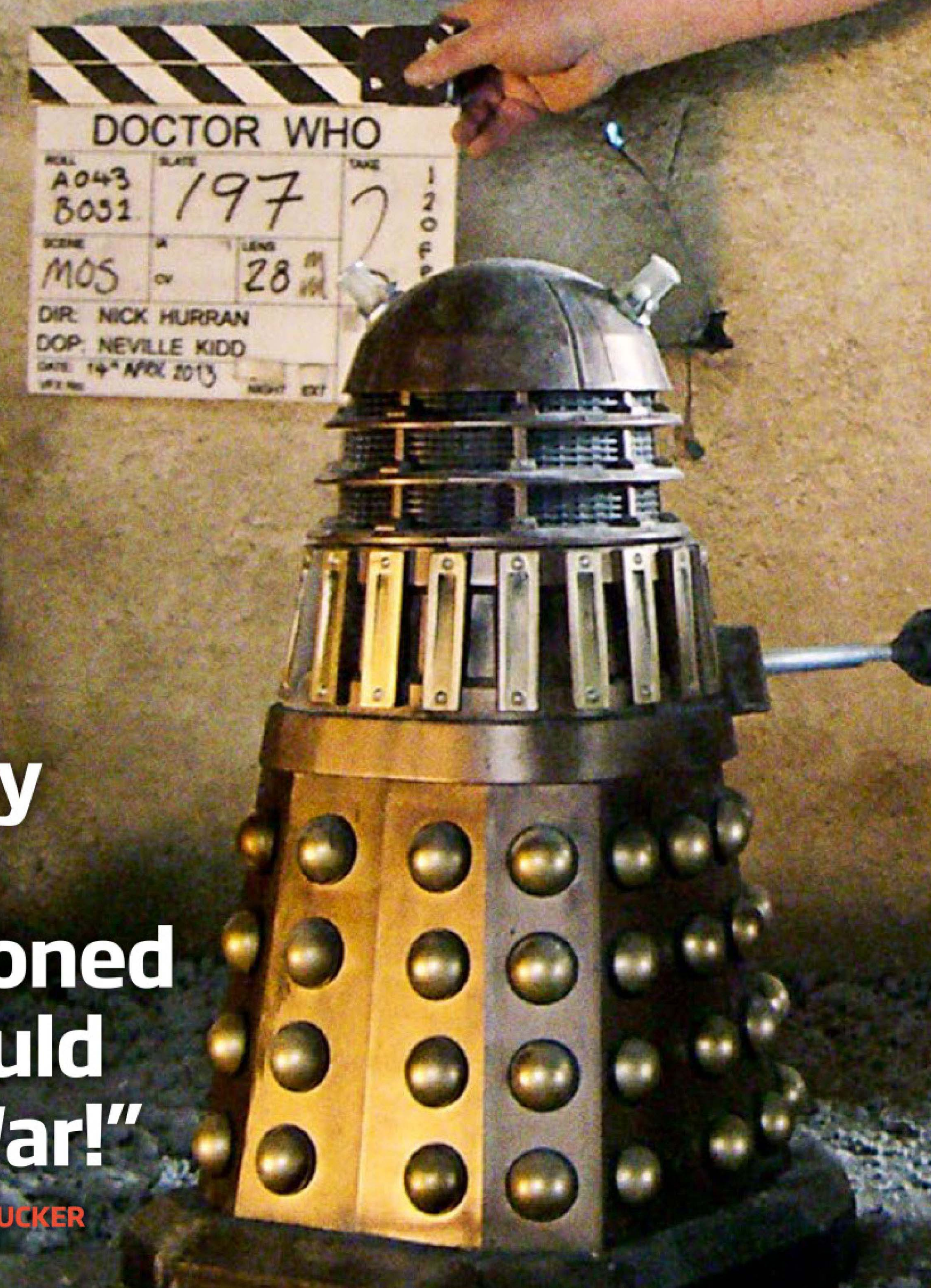
BANG UP TO DATE!

Mike Tucker and his team at The Model Unit talk about their return to *Doctor Who* in 2005, and working on the recent 50th Anniversary and Christmas Specials...

FEATURE BY **JASON ARNOPP**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> **"We were definitely back in the fold. Marcus Wilson phoned me to ask if we could create the Time War!"**

VISUAL EFFECTS DESIGNER MIKE TUCKER

“We were at a convention for *Doctor Who*’s 40th anniversary,” recalls FX maestro Mike Tucker. “A bunch of girls on a night out asked us in the lift if we were part of the convention, then asked what we did on *Doctor Who*. We said special effects. They all giggled and said, ‘We just don’t know what to say to you, because the effects were always crap!’”

Mike shakes his head, clearly still stung by the memory. “I’d like to meet those girls again now!”

He’s sitting in BAFTA’s bar alongside Alan ‘Rocky’ Marshall, Nick Kool, Colin Mapson and Director of Photography [DOP] Peter Tyler. As Peter puts it, “We all have our individual specialities, with something to add to the production, and Mike pulls us all together.”

They’ve already been talking to **DWM** for two-and-a-half hours, but there’s a lot more ground to cover. They will require fuel in the shape of big burgers and more wine. Rocky holds up the latest bottle, observing that the winery which produced it is, aptly enough, 50 years old.

During the first and second parts of this epic tale, we’ve seen how most of these men served during the Sixth and Seventh Doctor’s reigns from 1986-1989, mostly drawing upon their specialty in the field of models and miniatures. Afterwards, they concentrated on various other shows like *Red Dwarf* and the BAFTA-winning *Hiroshima*. Despite *Doctor Who* making the odd, fleeting return like 1993’s *Dimensions in Time*, 1996’s TV Movie and 1999’s *The Curse of Fatal Death*, it seemed the TARDIS had made its final full-time flight.

This is the story of how Mike Tucker and his merry model-men came to work on brand new post-millennial *Doctor Who*, only to end up in the wilderness for a while, before clambering back onboard just in time for the 50th anniversary. We do like a happy ending.

One great irony of *Doctor Who*’s return to production in 2004, was that the BBC’s long-running Visual Effects Department had closed the year before.

“The BBC decided the future was digital effects,” says Mike, “so the practical bit of the BBC’s special effects had to go. After 49 years, it felt huge...”

“It was a similar, seismic shift to the closing of the Radiophonic Workshop in 1998,” offers Rocky. “It means there is not that forum for creative people and effects people, within the television environment, to develop their craft. Suddenly, we’re all freelance and it’s every man for himself again.”

“It was horrible,” says Mike. “It had been the death of a thousand cuts, though. The VED started as a department of 100-plus people. Over the years since ’92 or ’93, the staff was hacked in half a few times, until we were down to 14 designers with a handful of support staff.”

“We’d seen the design department go,” says Nick. “Costume, make-up... They kept effects going for longer than the other design groups, largely because of the safety aspect. There was danger involved with things like pyrotechnics. There was an insurance concern. If they went to freelancers, they could be cowboys.”

Mike: “Once it started down that route, it was inevitable that it would end with the closure of Television Centre. If you’re closing down all these departments that *use* it, then who pays for it?” ►

The exploding Nestene lair – actually a model shot! Did *you* realise?

Out of everyone present, Colin Mapson has the broadest perspective on the VED, having started there in 1970. He worked on such classic *Doctor Who* serials as 1973's *The Green Death* (see panel), 1977's *Image of the Fendahl* ("I made the Fendahl and my assistant Peter Wragg had to get inside and shuffle it along this corridor, which was amusing") and 1978's *The Invasion of Time* ("That pink, slime-covered plant which engulfs the Sontaran absolutely brought the house down! It was christened Mary Millington, after the 70s porn star.")

Colin chuckles as he says, "Mike remembers me from when we filmed in some caves in Wales on *Doctor Who*. He turned up in short trousers or something! The VED was wonderful for a while, until the accountants got hold of it and basically wrecked not just our department but the whole of the BBC. But at the time, it was fantastic. When I first started there and was shown around this fantastic place, I couldn't believe that you could actually get paid for doing this! I trained for six months after a guy called John Friedlander [the legend who created Davros' mask for 1975's *Genesis of the Daleks*.] And he got some training under the sculptor Henry Moore. So you had all this great wisdom trickling down and you were learning off everyone.

Rocky: "There is a slight positive to come from the otherwise tragic closure of design departments. Many ex-BBC designers went on to win Oscars. They were forced into the free market and not only blossomed, but showed they were capable of world-quality excellence."

"I took voluntary redundancy," says Colin, "because I could see the way things were going at the BBC. I tried doing a bit of supervising, but didn't enjoy it that much. What I enjoyed doing most was what I'd *started* doing, which was making things. So I went to work for Mike, doing bits and pieces. Eventually, the day came when the VED did go, and I felt absolutely gutted."

"It wasn't a great decision for the BBC," sums up Mike, "but it was good for allowing individuals to focus. You were no longer going, 'Oh God, I've got to get this creature on set tomorrow, but I haven't finished the model', because now someone else was handling the creature. From that point of view, it's a much cleaner process."

Rocky's having none of it: "The old system, properly managed, with the right people going to the right things at the right time, would have worked just as well and would in fact have been cheaper."

Having heard that *Doctor Who*'s revival was on the cards, Mike emailed his old school friend Russell T Davies.

"And Russell was very fair. All he said was, 'Come to dinner. I'll introduce you to my producers and we'll have a chat'. So me, Russell, Julie (Gardner) and Phil (Collinson) all went to a restaurant in Shepherd's Bush. They said, 'Yes it's true, *Doctor Who*'s coming back. What's the current state of visual effects in Britain and what options do we have ahead?'"

So what did Mike say? "I honestly thought the world had become digital," he admits. "But I fought my corner, saying that I felt, genuinely, the best solution is a mixture of *all*. A mixture of physical, prosthetic, miniature and digital. If you bung all those into the mix, you'll get a rich end result. They would have been foolish to pick just one route and go down that."

Adds Nick: "Walt Disney once said, you've got to keep changing the trick, so that the audience don't catch on. Very wise. You pick the right tool for whatever you're trying to achieve."

"Unfortunately for us, nobody spotted that the Nestene explosion was a model shot!"

"*Walt Disney*, though," scoffs Rocky. "Where are they now, eh?"

After the closure of the VED, Mike was kept on to run a small miniatures unit – officially called the BBC Post Production Model Unit, but generally shortened to The Model Unit – allied to the 3D and Digital Effects Department, which in turn was part of BBC Post Production. Confusing, yes?

"In that gap between old *Doctor Who* and the new, digital effects had become the thing," Mike relates. "So our guys who once dealt with Quantel and all those early picture manipulation systems, had basically become a CG company. Now, the big argument we had internally, was this: should we have embraced digital way before we did, rather than keeping these things compartmentalised?"

After Mike's lunch with *Doctor Who*'s new producers, he ended up pitching to work on the show, "under the auspices of the BBC Digital Effects Department. So it was BBC Digital Effects and The Model Unit, as a duo. And we lost that pitch to The Mill."

A minor setback like this obviously wasn't about to stop the tenacious terrier Tucker. "I knew The Mill didn't have a models unit. So I went to The Mill and said, 'If you ever need any models...'. And Dave Throssell, who ran that bit of The Mill at the time, said, 'We might well need some – I'll keep it in mind'. The next thing I know, I'm at the first *Doctor Who* planning meeting. Someone said, 'Big Ben should be a model shot'. And we were in!"

And a new era of *Doctor Who* special effects began...

Mike and co's first two major feats of ingenuity on the 2005 relaunch were the spectacular Nestene lair explosion at the climax of *Rose* and the Slitheen spaceship laying waste to Big Ben in *Aliens of London*.

"I seem to remember they weren't initially going to do the lair as a model," Nick reminds Mike, "but then they came back to you."

Mike nods. "They couldn't do pyros on location. Now, that job was a really good example of being in charge of my own budget. I could choose what scale I wanted to build the model. Had I been at the BBC during the 80s, I wouldn't have been allowed to do it that big. So the new ethic came in: we could do stuff at movie scales and hopefully make it seamless with the rest of the production."

A DOP like Peter, who specialises in effects, is "looking to match whatever the main unit's done, so it can be edited in seamlessly with everything else. When possible, I liaise with the main unit's DOP and talk about how they're lighting the set, the exposure, the colour balance *etc*. I then go away and work that into the model shoot, so that we end up with something that looks very similar. All shots are graded anyway, post-production, but we want to be as close to the main unit look as we can. I shot the Nestene Lair with two hand-held cameras and we got good light reference from the main unit, receiving tapes of what Ernie (Vincze, DOP) had shot."

"One thing that's often overlooked when you're filming with pyrotechnics," Peter adds, "is that when a petrol bang goes off – or a titanium bang with white sparks – they're very, very bright. If you don't compensate for that with your lighting of the set then they'll just 'white out'. You'll get no detail in them at all. So you have to put even more lights on the set – bigger and bigger lamps, hotter and brighter – so we can still see the detail of the flames and the explosion."

"Unfortunately for us, nobody spotted it was a model shot," Mike says, laughing. "Everyone thought it was done on set! So nobody knew we'd done it."

"It was really difficult – in fact almost impossible – to tell what were model shots and what was real action," notes Colin. "And once you've achieved that, you've achieved what you set out to do."

Mike finally achieved a longstanding ambition which had been denied him during twentieth-century *Doctor Who*: "I got my name running at the end of *Rose* as a Miniature Effects Supervisor. I was absolutely over-the-moon!"

While Mike and Colin were creating the Nestene Lair, Nick had toiled over Big Ben, building the model at "12th or 15th" scale to the real thing. "We now had the use of computer-controlled machines for cutting and milling," says the bespectacled genius, "which could give our models greater detail. So we managed to get a lot of detail done in styrene, which 10 years before would probably have to have been done by hand. And it was important to get as much detail as possible in Big Ben's stone-work."

"My priority again was to make it look real," says Peter. "We had a painted sky backing, as far as I remember, which matched what had been shot on the day. I used a low camera angle, as if we could have been shooting from down in the street somewhere. You've always got to think about how you'd do it if it was real. If you're underwater, you want a slightly 'drifting' feel, because you can't lock a camera off underwater. And if you're up in the air, you want to feel as if you might be filming from another aircraft. You might give it a jiggle, to get that effect."

"One side of the clock face didn't need to break," says Nick, "so that was solid and stuck directly onto the timber. The other side was pure plaster, which Slitheen wings could go through. We knew it would crumble and break as it went through. But until you do it, you don't know exactly what's going to happen, so we had two clock faces. We did one test, without the clock face, just to get an idea of what was gonna happen. Mike had made a large wing out of timber, which we put on a piece of scaffolding which basically swung through an arc, pushed by hand."

"Russell came in to see Big Ben," says Mike, "and he was like, 'My God, it's huge! I thought it was going to be about two-foot high!' But if it was two-foot high, it would look like a crap model. I was very pleased it was the same scale as the one they blew up in the *V for Vendetta* movie. This was the first chance we had to *really* put movie scale effects into *Doctor Who*. And actually, the Nestene Lair's a better example of that because it was invisible."

Rocky: "I wasn't working for Mike at the time. When I saw Big Ben, my reaction was 'You bastards! You've done it so well. Brilliant, well done.' I was jealous."

"It would've been nice to have a big petrol bang go off when the spaceship crashed through it," admits Peter. "In the finished sequence there's smoke coming out of the back of the CG version of the spaceship, so there could've been an excuse for an explosion!"

"We did ourselves proud," reckons Mike. "If we did Big Ben today, I'd make it bigger, put more debris inside it and show more of the tower. I'd have allowed a slightly wider shot, too. But Big Ben was in the trailer, along with our Dalek, so we knew we were doing good stuff!"

Ah yes, that Dalek. But before rebuilding Skaro's finest, Mike's mob provided an impressive barrage balloon for *The Empty Child*.

"It kind of dropped in our lap," says Mike, "almost by default: nobody else wanted to do it! For the physical guys, it was too big. For the digital effects guys, it was too floppy. So Nick built it as a model, with all the strings and bits hanging off it."

Remembers Nick: "Designing this thing from the 1940s was almost like working on a period drama! Because this thing obviously had to be floppy, we had to cast it in a soft foam. When you pulled on the lines below, it would wobble about, exactly like a barrage balloon."

Mike: "In the scene where Billie let go of the balloon, there was this tension which released, and the balloon just went 'Blup!'"

Mike recalls Russell T Davies being, "nervous about the idea of giving the Daleks to someone who'd not worked with them before. He figured somebody would screw up the design and the silhouette and try and turn them into something that they weren't. Imagine *that* happening...!"

There's a ripple of laughter around the table.

"We went back to basics," Mike continues. "Russell brought along a Dapol toy Dalek and placed it on my desk. He said, 'That is what will happen, if somebody who does not love Daleks builds them. If you get the proportions wrong, they are not Dalek-shaped. When you see them in silhouette, I want everyone to go, 'It's a Dalek'. The people who know them will love it and the people who don't know them will learn to love it'."

Having absorbed that inspirational brief, Mike and Nick spent long nights experimenting with different Daleks. "We'd stand back," says Mike, "look at the silhouette and go, 'No! That's too far back, that's too far forward...'. And over a few days of intensive work, we got that silhouette nailed back down, but with all the new detailing they wanted. Because every time we added a slat, it threw the silhouette out. It made them hunchbacked... and that *can't possibly be right*." More laughter at the table. "So after lots and lots of mock-ups, we eventually got something which fitted all their new designs, but still looked like a Dalek."

"We were given two designs," remembers Nick. "One quite simple; the other more detailed. We really just amalgamated those two. We had to simplify slightly, purely because of time."

"*But*," says Mike, "by the time we got to build the Dalek Emperor, I actually think we built their design *to the letter*."

Bad Wolf/*The Parting of the Ways*' mighty Dalek Emperor was, Mike recalls, "a beautiful bit of design by Dan Walker. It worked as an actual object in a 3D space, because Dan's an industrial designer. It changed everything to do with a Dalek, but was still recognisably a Dalek."

Peter drew upon his work in 1980s TV commercials. "Back then, I'd gradually learned, by watching other DOPs, how to make packed products look beautiful. When the Dalek Emperor turned up, it was all shiny gold panels, beautiful to look at. I was able to take my time, using great big panels to reflect light onto it." ►

GREEN FINGERS

FX veteran Colin Mapson on how he made the classic giant maggots for 1973's *The Green Death*...

Giant Maggots – as made by Colin Mapson.

"*The Green Death* was my first full-time *Who* job. Last year, I did one of those *Doctor Who* conventions that they have – and apparently my claim to fame is building these giant maggots! To me, *The Green Death* had just been another show I worked on and the maggots were another item I'd produced. But I do actually remember enjoying making those. My designer Ron Oates gave me a rough idea of the size and told me to get on and make it.

"I did a replica for Mike Tucker, years and years later, after I left the BBC, because he had some programme he wanted it for. And I had to rack my brains for how I *did* make it! Basically, they were fibre-glass terrier skulls that Ron had got in from The Natural History Museum or something. Then I used a sort of plastic ducting that was very flexible, like a concertina, which became the body of it. It was covered in foam and clingfilm and colours. It was quite a complicated system but it worked pretty well and you could put various greases and gels on the maggots, to make them shine. Not that they'd shine very much in a coal pit in Wales! But it was a good process and I enjoyed it.

"Some of the maggots were filmed in the studio, but others were shot in this slagheap in Wales, where we built a pit and had a platform over the top of it, covered with coal dust. Our arms came up through these holes and the maggots were basically glove-puppets! Some we had on rods, so you could get that movement when they wriggled along the floor. There were all sorts of techniques used to move them. I saw it again recently and was surprised at how well they stood up. There was a lot of awful, Colour Separation Overlay in the show, but I thought the maggots stood up pretty well."

The model for the Big Ben clock tower was a lot larger than Russell T Davies had expected!

Alan 'Rocky' Marshall paints the Submarine model used in *Cold War*.

> "Marcus Wilson kept saying, 'I want the texture and feel of an 80s submarine movie...'"

Mike agrees the Dalek Emperor was a perfect example of various effects disciplines collaborating seamlessly. "In the final shot, you have actors in the foreground, shot against green screen. Our Emperor model is the next layer in that sandwich. Behind that is a digital matte painting and then flying around it are CG Daleks. Our model had a little three-inch creature figure, but whenever we cut close to it, we're seeing (Millennium FX boss) Neill Gorton's animatronic creature, matted into our miniature environment!"

Mike's team next worked on 2005's festive Special *The Christmas Invasion*. For the scene in which the Sycorax ship's sonic boom blew out the Powell Estate's windows, they provided a model of the estate with typically stunning detail, right down to washing lines and satellite dishes.

"Originally, when I left the planning meeting," says Mike, "we were going to be doing the Gherkin. We started to work out how big that model would need to be, with all the curved glass and everything. And finally we said, 'Forget it. We're not going to be able to do that, in your budget'. So The Mill took that bit on and we did Rose's tower block. It's pretty much an accurate replica of the estate in London, sixth scale. Some stuff we've done in recent episodes was bigger, but that was sizeable at the time. I didn't want to build something that looked like a doll's house! We *wanted* to go quarter scale, but couldn't afford it!"

"That was a huge model!" marvels Peter. "We shot that very high speed – I seem to remember 500 frames per second – to capture the action. They used very thin real glass. Mark Holt did the pyros for us, using a programme on his laptop to trigger them, so they were very precise."

For 2006's *Tooth and Claw*, Mike's boys contributed "the telescope interior when you see everything lit up and a beam coming down." *School Reunion* saw Mike delving deep into his box of tricks. "They told me K9 was coming back and that he needed to look old and rusty. In my warehouse of bits I'd retained from the BBC, I had an old K9. So Nick and Alan Brannan brought that K9 back up into a filmable state, complete with exterior detail: the nose, the ears, the lights..."

K9 or no K9, you can feel Mike's enthusiasm wane as he discusses that year's tasks. "And then for *The Satan Pit*," he continues, "we did all the dust elements, to be overlaid over a CG environment. Very dull! During Series Two, we did feel our involvement with the series spiral down. And then weirdly, for 2006's Christmas Special, *The Runaway Bride*, they did come back to me with this sequence of the Racnoss Lair being flooded. Which I ended up turning down, partly because of budget considerations. I did not think I could build a model big enough for me to be happy with the end result, for the budget they had. I'd also just been offered work on the film *Atonement*, so we went off and did that. But weirdly, Rocky and Peter ended up working on *The Runaway Bride* for Steve Lucas, an ex-BBC effects designer, who I recommended to take over from me on this project. He's actually the only other miniature effects designer to have worked on the show since it came back. Steve had been the assistant on *State of Decay* (1980) – and played the Doctor's legs in *Destiny of the Daleks* (1979)!"

Rocky continued to work on the occasional *Doctor Who* story, joining forces with Neill Gorton to sculpt Weeping Angels for 2012's *The Angels Take Manhattan* ("If they'll pay me and it's *Doctor Who*, I'll work on it," he winks.) Mike's Model Unit, having parted ways with the BBC in 2005 following the closure of the corporation's Digital Effects Department, had plenty of work on, but in terms of *Doctor Who* there followed what Mike calls "three fallow years". So why does he think the production team waved goodbye to miniatures and models?

"Phil Collinson, who was ultimately the creative controller of *Doctor Who*, decided that he did not want to pursue miniature effects as a solution to his effects problems. He wanted to push down the road of digital. He was looking for the latest thing."

"Phil," believes Rocky, "was saying, 'This is how contemporary effects are done and this is what *Doctor Who* should be pursuing.' In itself, this is no bad ambition at all."

How did Mike feel about Phil's decision? "Ultimately, I feel that Phil was wrong. I mean, I can't say that any other way. If I didn't feel that, I wouldn't be doing what I do. Phil had problems, artistically and budget-wise, with what we did. I'm not going to sit here and slag him off. It did, however, rankle, because I want to work on *Doctor Who*! And I would then watch episodes go out and think, 'We would've done that better'."

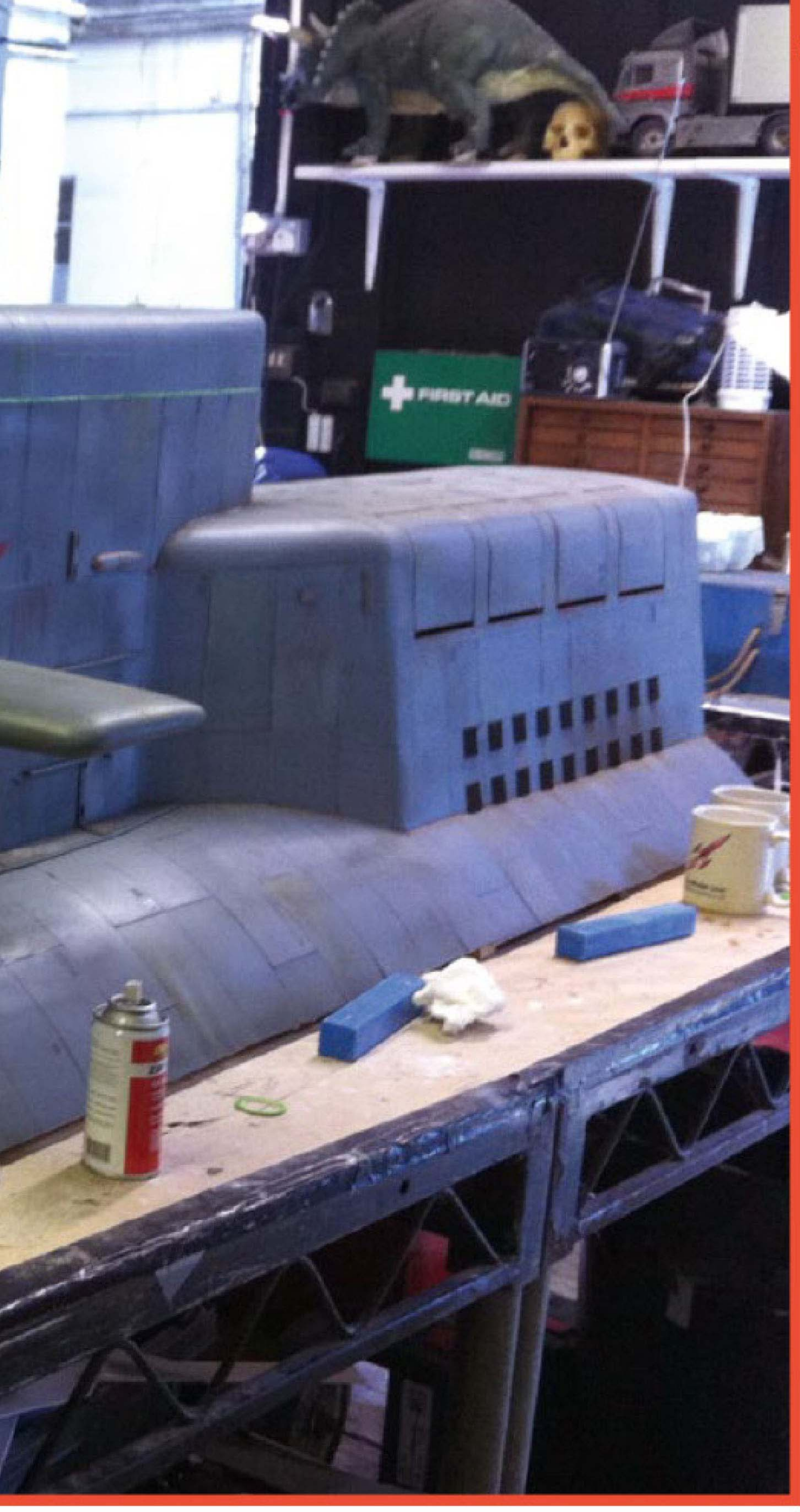
We demand an example! Mike thinks for a moment. "We should've done that moonbase in *The Satan Pit*. We should've built *The Waters of Mars'* base too. I'm not going to knock the work done by The Mill – they did a great job, but they only ever allowed a wide-shot of the base. If we'd built a miniature, you'd have been *in* it. Instead of me filming dust to be overlaid on CG, there would've been a physical base with dust blowing around it. We could've had multiple angles of the thing."

Perhaps one day there might be a Special Edition Blu-ray...

"That would be funny!" hoots Rocky. "A Special Edition where the CG is replaced with models!"

"Here's another one," says Mike, "*Midnight*! The one set inside a tracked vehicle trundling across a desert planet. And you never see it. Ever. Where was the tracked vehicle? I do think you needed a shot of it leaving the base and arriving back at the base. One shot of it trundling across that desert plain would've been a *dream* job. And I did sit there, with a little heart pang, thinking, 'We could've done that'."

DWM later calls Phil Collinson to ask about his reasoning behind phasing out models. "The truth is, it was financial, pure and simple," Phil says. "We could tell the story digitally so much more cheaply. One model shot in *Aliens of London* – the spaceship hitting Big Ben – was the most expensive shot in the entire series. And I couldn't allow that to happen across the board. In those days, when the show was new, it was important to show that we were responsible and could bring the show in on budget. If I'd overspent there was a very real risk that the BBC would say, 'We can't afford it' and cancel us again!"



As Peter Tyler attests, "Mike is extremely hard-working. He does a lot of networking and keeps in touch with productions. I've never known anyone like him! He'll never let up." So when Mike found himself no longer working on *Doctor Who*, the only real question was how and when he'd make a comeback.

"*Doctor Who* has always been a strand running through my career," he says, "and I was sure I'd get another crack at it one day – it just needed a production team with a similar mindset to my own. So when Phil left, I had to introduce myself again! 'Hi Piers [Wenger] and Beth [Willis], we're The Model Unit, this is what we've done, hello.' I did it again when Michael Pickwoad came on board as the new production designer. And I did it again on Matt Smith's third series. By that point, Michael was bedded-in as the new production designer, Piers and Beth had left and Marcus Wilson was the new head honcho."

Mike smiles as he refills everyone's wine glasses. "My email was pretty much this blunt: 'Hi Marcus! Isn't it about time we had some model work back on the show?' And the email I got back was, 'It's very strange: I'm in the art department, asking if anyone knows anyone who does models. Are you free next week?' So we met up in White City, at the old BBC building. One of the episodes we talked about was what became *Cold War*. I said I'd go away and budget it for him. Marcus kept saying, 'I want the texture and feel of an 80s submarine movie, which means shooting on film with models.' So I liked how this was a *creative* choice. He thought the cost was feasible and I suggested the Delta Class model of Russian sub that they should use. It was a really nice, creative process. The submarine we ended up with, whether by accident or design – and Mark Gatiss loves this fact – is exactly the same submarine that is captured by Stromberg in *The Spy Who Loved Me*. We added the star to the side, specifically in homage to that film!"

In trying to decide how big to make their main model sub, Mike again referenced the movies. "I looked at the *Cinefex* magazine for *The Hunt for Red October* and their big sub – their 'hero' model – was 22 feet long. Forget it! We couldn't do it. Their smaller model was six foot long and their medium one was nine. And they were doing a *movie* – admittedly an 80s one, but it looked great. So we decided to go for a nine-foot one! Halfway through the build process, we got a call saying they now wanted a close-up shot of the sub's conning tower, because the script had changed and they had a new scene where it smashes up through the ice. Originally, a little rescue sub went down and docked with the Russian sub and they got out that way. So we built a separate conning tower too."

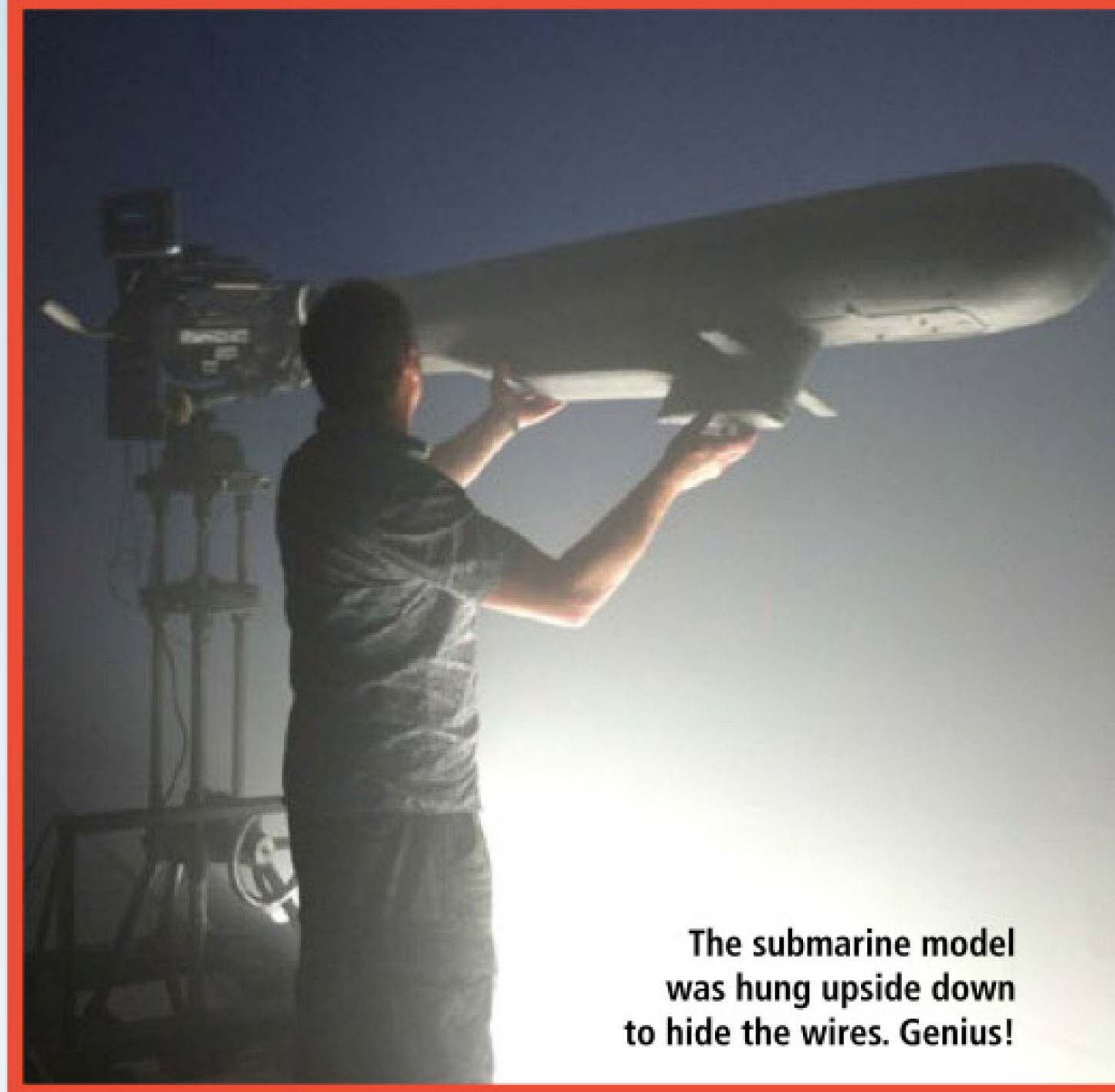
"We knew we'd pull it off," Peter points out, "because we'd done a submarine shoot many years before, for [BBC Two's 2010 factual programme] *Timewatch: The Lost Heroes*, about miniature X-Subs. When you're looking at something underwater, the light is always coming from above, because that's where the source is. If we'd hung a model on wires from above, the light would've been on those wires. So we hung the sub upside-down, so the wires were effectively below it in the shadow area. I had the lights put on the floor, so they shone up onto the sub. We turned the camera upside-down so that everything looked the right way up again, then used a dolly to move towards it. Nick had the great idea of using a little gauze container with chopped-up chicken feathers inside it, which he shook in front of a fan. You got tiny bits and pieces floating about in the air, which looked like underwater particles. It was great fun. We also bounced light off a mirror on the floor, to create ripples of light on the top of the submarine, giving it a watery look."

"It went very well," says Mike. "The director Douglas Mackinnon was very trustworthy and also very trusting. A lovely man. We were still shooting on film at this point, so he was waiting until the following day to see the rushes. The Mill added some great enhancements, like bubbles coming off things and stabilisation. When it came to the sub breaking up through the surface, we were shooting on a very small set against blue and relying on The Mill to extend that off into the distance."

Rocky: "This job really underlined one of the key things we do. When the director actually saw the model, he made changes to what he wanted. He'd say, 'Could we do this?' And provided we could do it, we'd go, 'Yes!' Then instead of him having to wait a week for it to be rendered and all the rest of it…"

"… we were doing it live," completes Mike. "And when it transmitted, my phone went. People were saying, 'Oh my God, are we watching actual model shots on *Doctor Who*?' And one of those people was Russell! We'd created a new look. That's the thing: weirdly, the old look is now new. It's fascinating for someone who hasn't seen model work before. The textures you get – the dust, the atmosphere – would be almost impossible for computer graphics to create. We're creating random effects, which the computer is bad at. While they can randomise their stuff, it's still governed by maths. Whereas if I drop a rock on our model submarine and Peter tries to capture it on film, we may or may not succeed! And true enough, Douglas tended to go for the shots that weren't perfect."

A Gallifreyan Staser Cannon – ready for action!



The submarine model was hung upside down to hide the wires. Genius!

What a difference a decade makes, for both *Doctor Who* and Mike Tucker. Ten years after being ridiculed by ladies in a lift about a TV show which no longer existed, Mike ended up working on the 50th Anniversary Special of the BBC's flagship drama. Few could dispute that *The Day of the Doctor* represented the state-of-the-art.

"We were definitely back in the fold!" says Mike. "Marcus Wilson phoned *me* this time and said, 'We've got the 50th – and there's stuff in the Time War I think you could be involved in.' So we talked through this opening sequence of the Daleks attacking Arcadia, the Gallifreyan Staser Cannon firing and all the rest of it. I did some drawings and he told me to chat with the art department. From there, they decided the Staser Cannon had to happen! And also, the TARDIS smashing through the wall and knocking Daleks out of the way, was a no-brainer."

Of course, *The Day of the Doctor* was also going to be shot in 3D. "Models had previously been shot in 3D in the *Terminator 3* ride at Universal Studios," points out Mike, "which is a full 3D miniature environment. The film *Hugo* also had a big 3D model shot in it, so I knew it was feasible."

Peter pipes up: "Certain people in production said, 'You can't shoot models in 3D.' I didn't see why we couldn't. It's a pain in the neck and I don't like 3D at all, but there's no reason why it can't be applied to a model shoot."

"We did a few tests with the 3D cameras," says Mike, "and actually filmed our old Dalek Emperor model in an exhibition down the road! After that, we realised it was going to work. But it was back to my constant bugbear of the models needing to be big. I wanted to go quarter-scale or sixth scale. In the end, we were able to build the Time Lord Cannon at sixth, otherwise it would've been just colossal! We kept tweaking things with the art ►

department – especially in terms of the Cannon's cabin. Once you've seen a cabin, once you've seen a door, you know how big a person is, in relation to the whole thing."

Peter: "We had a fantastic 3D crew. An expert stereographer set up the cameras and lenses. I learnt a lot from those guys. When they realised we were going to have a big explosion, for instance, they used very deep 3D which really brought it out of the screen, to make it more spectacular."

Remarkably, when it came to building the Daleks, Mike and co went for 18-inch, remote-controlled toys! "From a fanboy perspective," he says delightedly, "we were doing exactly what the designers were doing on *The Evil of the Daleks* (1967) and *Planet of the Daleks* (1973) – finding toy Daleks! We did look at building Daleks from scratch, quarter-scale, and it was horrendously expensive. The time-scale wouldn't work either. So we had to find an option which was not going to make us a laughing stock."

Naturally, these off-the-shelf Daleks required extensive customisation. "Elements of the toy Daleks look too thick," says Rocky, who had by now rejoined Mike's team. "The guns in particular, the flashy lights. Too chunky. So we had to snip off the fat edges and replace them with slimmer versions, so that they scaled properly. We also added a texture to the skirt or fender, because on the Daleks there's a texture there which isn't on the toys. We made a massive difference by dirtying them down and tattying them up. We also added stuff to the base, so that if they fell over – which we wanted them to do – it wouldn't just be a flat base with some wheels on. It had to look like the bottom of the Dalek! We even went to the trouble of putting lights on them and mutants inside them. We also filled them with kit parts and bits and pieces."

When it came to the quarter-scale TARDIS smashing through the wall, Mike approached it as "not just building a TARDIS model, but an effect. I'm not employing model designers – I'm employing *effects* designers. These just happen to be 'small' physical effects. Nick was building the TARDIS with the whole set-up that went with it. So there had to be something propelling the TARDIS through the wall. A track was made, 25 feet long, with the TARDIS riding a little trolley which was attached to a bungee! It was a simple enough technique: it was literally catapulted through the wall."

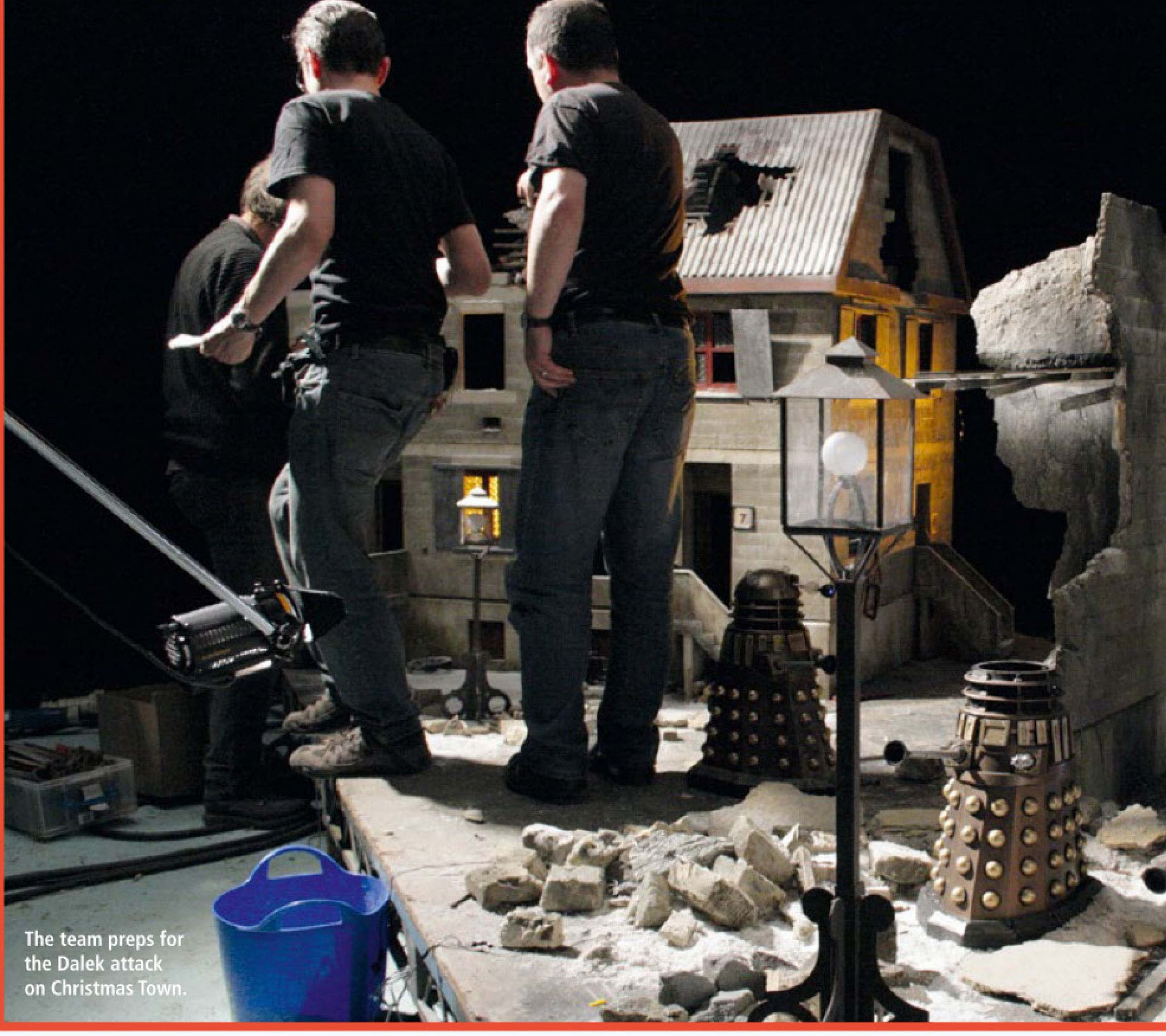
Did it go how you wanted it to go? "No, not at all – but that's the joy of it!"

Colin Mapson recalls bringing some old-school knowledge to the table during the shoot. "I'd done something similar with *Merlin*, when Merlin's cave exploded – that had been a large model on location. So I was able to make suggestions to Nick, for doubling up the bungee rope."

Rocky: "We'd made the decision that, when the TARDIS struck the Daleks, they would split apart in a way they previously hadn't in the show. Usually, Daleks blow up a bit awkwardly: a flash-bulb goes off and they kind of crumple. We'd all read the Dalek comic strip in *TV-21* from the 1960s, and when the Daleks blew up, all these bits of them flew off in all directions. You were really aware that these were bits of Dalek! So we cut these Dalek models so that they would split along natural lines. All the rings would split, the dome would come off, the mutant would fly out... and sure enough, there were shots where exactly that happened. We whooped. And not only that, it happened in 3D, so we whooped three times! It was great."

Peter: "You really wanted to get the camera as close as possible to where the TARDIS would be coming out of the wall. So we used two cameras: one close, the other further away. It took a long time to dress the wall so that it looked solid. It took three takes altogether. They used bits of each in the final edit."

Colin: "What made the wall-smashing shot work was the fact that the TARDIS just kept going. I've seen so many shots where something smashes through and then just *stops*. On one take, the TARDIS *did* just hit a Dalek and stopped moving straight away. And we were like, 'Okay, here we go, let's do it again...' It's so quick in the finished show! But if you don't notice anything untoward then it's worked."


The team preps for the Dalek attack on Christmas Town.

"We knew what hadn't worked on the 50th – so this time there were lights in the Daleks' eyes!"

For Matt Smith's swansong, *The Time of the Doctor,* Mike's Model Unit delivered more Daleks, the Dalek saucer's underbelly and exploding bits of Trenzalore.

"It built on what we'd done in *The Day of the Doctor*," says Mike. "It was like, 'We know these guys can do this, so we're gonna give them more!' We had more buildings to blow up in Christmas Town."

Sennybridge in South Wales provided the physical location for production. "It was an army training camp, which they dressed," says Mike. "It's all these breeze block construction buildings, to which production had added windows and shutters."

"They weren't allowed to blow up any buildings on location," says Rocky. "They could use pyrotechnics and all sorts of stuff, but there was a limit to what [BBC Wales' special effects supervisor] Danny Hargreaves was allowed to do. We could do bigger bangs than he'd be allowed to."

Mike: "Nick constructed a modular building which could be reconfigured in a number of different ways, to make it look like a number of different buildings, by adding sections of wall, swapping and changing roofs and so on."

Nick: "Having identified sections we were going to blow out, we filled those with individual bricks so they'd fly out on the pyro charge."

Peter: "As Mike and his team built these fantastic model buildings with lovely textures on them, it wasn't that difficult for me to skim light down the sides of them, match the set and look nice and moody. The key is not to shoot it as if it's a model – you shoot it is as if it's the real thing."

John Hurt's TARDIS is given a lick of paint.

NEW MODEL ARMY

Former *Doctor Who* producer Marcus Wilson tells us why he supported a return to model work for the show...

"I was always looking for different ways to optimise the value of the show. You're always conscious of budget. And something which caught my eye, in recent years, was the return that miniatures and models had made to mainstream film-making. If you look at things like *The Dark Knight Returns*, a lot of car chases were done with miniatures. The camera technology we use these days is much softer and kinder, whereas the original HD cameras would show miniatures up completely. You have to constantly reassess the technology you're using to tell your stories.

"It was also a happy coincidence, because Mike got in touch with me as we were prepping *Cold War*. I was doing my research, watching *Crimson Tide* and *The Hunt for Red October*, along with their behind-the-scenes stuff. And a lot of those movies used miniatures, because it's really hard to do CG water. Once you've built a miniature, you can shoot it as many times as you want, whereas when you're doing CG, every shot of the sub is costing you more money. So because we wanted to do a lot with the sub, miniatures became a very real option. Mike was so enthused and well-informed about what we could do and took a modern approach to it all, saying things like, 'We could do this, then you could enhance it with CG bubbles'. So we ended up using mixed media. And we got 40 sub shots, which we could never have afforded with CG. Then we were able to use CG to get those big sweeping shots of the Arctic.

"Mike is such a collaborator and Douglas (Mackinnon, director) was involved with the model shoot. They were both very keen that it was shot in the way that *Doctor Who* is shot – with energy and a lot of coverage. And with CG at our budget range, you're limited in how much you can move the camera.

"At one point while I was producing *Life on Mars* we did talk about the idea of using models to recreate old Manchester landmarks, but that was something which fell by the wayside. *Cold War* just felt like the right fit. When that sub crashes into the cliff face or rises out through the ice, there's a physics and a sense of movement that CG struggles to get sometimes. To call these things 'miniatures' can be misleading – some of them are big! That sub that came up through the ice was enormous! And it behaved as you'd expect it to in real life. In the same way that when you're doing a CG explosion, you'll tend to shoot a real one then comp it into the shot, we elected to go with the TARDIS smashing through the wall as a model. Because you get that sense of movement and randomness. We were thrilled with that. The editing really sold it, letting the audience fill in the gaps. And our directors became big fans of models, because they realised what models can give us.

"What I love about Mike's work is the detail. The way that, in the Christmas Special, when the Daleks get totalled, they have little mutants flying out of them. Little details like that really sell the model. Blowing things up is always fun – and it's even more fun when you're not ruining a prop worth several thousand pounds! But the TARDIS through the wall is their real crowning achievement. A real hero shot!

"As with all things, you want the right tools for the right job. CG is developing all the time, but there's just something about the physicality of a model. If you can get the scale and atmosphere right, it allows you a lot more flexibility."

See those splendidly detonating Daleks? All handled by The Model Unit. "We knew what hadn't worked on the 50th," says Mike. "This time, there were lights in the Daleks' eyes! And you could see the Daleks' undersides a lot better when they went over. So the learning curve went on. Two *Doctor Whos*, one after the other, with similar effects, so you could learn from one to the other."

Rocky: "We also *moved* the Daleks this time. We had a radio-controlled head on one and also had two that were pulled along the ground."

Nick: "We simply pulled them along with a bit of nylon! A very basic technique, but it gave it a bit of life."

For the team – especially dyed-in-the-wool *Who* fanatics Mike, Rocky and Nick – it felt like Christmas really had come early. "Daleks on a snowy set, blowing stuff up!" marvels Mike. "And from our point-of-view it went one stage further: not only were we making miniature buildings, but we had a model TARDIS! Prior to the 50th, the last miniature TARDIS was probably the Paul McGann TV Movie! In the interim between the McGann movie and *The Time of the Doctor*, it had been CG. And suddenly we were building a quarter-scale TARDIS. Knowing we had a TARDIS left over from the 50th, production asked if we could add a shot of the TARDIS being buffeted by regeneration energy. And of course, we could."

Nick: "The 50th and Christmas were the first time we'd shot on high-speed video. So that was an important technological jump: we could immediately see what we'd done, rather than having to wait till the following day."

Peter: "They used most of the stuff we shot. The Daleks we blew up and the Dalek saucer. Most of the shots where the Dalek saucer was close, were actually our model. They weren't computer-generated. Ironically, one of the CG supervisors looked at our models being blown up and thought the main unit had shot it! So that's the ultimate compliment, if a CG specialist can't tell our models are models."

Mike describes their Dalek saucer underside as "the kind of model shot we hadn't done since *Red Dwarf*! It was all the shots of Matt looking up at the ship, done the old fashioned way. I think there's still something in your brain that knows you're looking at something real."

While working on brand new *Doctor Who*, then, Mike Tucker and his merry men were employing old techniques in new ways. As an example, Mike points to the nature of their model TARDIS.

"That miniature wasn't fundamentally different to the TARDIS that would have been built 20, 40, 60 years ago. It's just got bigger as time goes on. The new one's three foot high, whereas its predecessors would've been 9 and 18 inches."

"So," says Nick, "we've basically gone back to using the older techniques, but with a bigger scale."

"Because the definition's higher," adds Rocky. "You've also got to remember that in the 60s, TV definitions were 405 lines in black-and-white. All kinds of stuff could've been gotten away with! When colour came along, they had to up their game – and the size of their models. With high definition we have to do the same. HD is akin to movies, so we can't think like TV anymore. We've got to think in a movie way."

As readers may recall from the first part of this epic feature, Mike, Nick and Rocky started out as teens setting fire to model spaceships on washing lines, while filming them. Right from the very beginning, they thought in a widescreen movie way.

"We've had movie *ambitions*," says Rocky. "We've not always been able to achieve them. But now, hopefully we are."

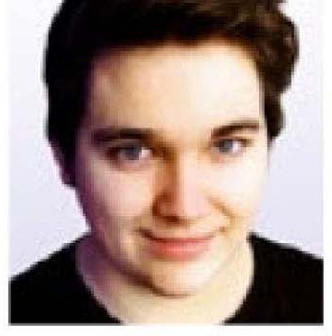
"Thinking in a movie way," says Nick, "but without movie budgets, you have to think cleverly about how you're going to achieve that."

"Because we're working to their scale!" says Mike, proudly. "And next, we obviously hope to do more *Who*. We've not only re-established our credentials, but upped our game. We worked very well with the production team who handled everything up to the Christmas Special. A lot of that comes down to Marcus. He was able to see how we could benefit his production and gave us the free rein to do what we do, well. The challenge we now have is presenting that case to a new production team."

Ever the tenacious terrier, Mike has been speaking to incoming exec Brian Minchin and returning producer Nikki Wilson. "We're talking about episodes with cards on the table," he says. "It all comes down to scripts and an artistic vision that production wants to achieve. If we don't fall in line with that vision, then regardless of cost it's never gonna work. But I think we've proved our worth. Model work is not only alive and well, but it's a viable technique, alongside digital and the modern production process."

"You look at the back end of the Christmas Special and it's model shot after model shot!" he says, as BAFTA's bar calls last orders. "So I'm hopeful we'll be back. I just don't know where or when..." DWM

THE TIME TEAM


CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 800 episodes, in order from the start...

THIS ISSUE EPISODE 741 – PLANET OF THE OOD

OOD AWAKENING

On the Ood interplanetary Sphere, their captivity song you might hear. Donna thought it was sad, but the Doctor got mad, cos her trainers were made in Korea.

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

"Do you take milk and sugar?" asks Will in his best Ood voice, bowing subserviently in the direction of Chris, Emma and Michael. "I've cracked out the best china," he says, plonking an assorted collection of mugs onto the coffee table. They settle down to watch this month's episode...

"Love it!" says Chris as they are greeted by an ad selling the Oods as servants. "A bit weird seeing them treated as a product, after their scary début..."

"It's clear straightaway," says Emma, "from the tone of the marketing video and the Suit's treatment of the Oods as a commodity that this is a 'Free the Oods' story."

Sales executive Mr Bartle certainly isn't very considerate to his Ood. To the general delight of today's audience the Ood turns...

"Red-eyed Ood!" cheers Chris.

"Have a nice day," says the Ood placidly, as Bartle slumps to his desk – dead.

"I'm hearing Daisy K's 'Have a nice death!'" says Will, remembering 1988's *The Happiness Patrol*.

"That was a nice opener," declares Michael, "some humour, a good set-up and a scary death. Just what *Doctor Who* needs!"

LIKE THAT? WATCH THIS!

The Doctor's visited the Oods' solar system before in 1964's *The Sensorites* with William Hartnell...

EMMA SAYS: Telepathic beings are often portrayed as naïve, innocent beings whose physical senses are often left weak as a result. A stark contrast to the physically blunt and cynical humans who often take advantage of them.

Unlike the emotionally castrated Oods, the Sensorites attempted to fight back against their would-be abusers during the Doctor's first journey to the Sense Sphere's star system, and he finds himself acting as mediator between the overly cautious Sensorites and a group of human space-explorers.

Like Donna, Susan empathises with the aliens after connecting with them telepathically, and she can't help but try to protect them in their vulnerability.

Elsewhere, the Doctor and Donna are on a mystery tour. The TARDIS is heading for a random destination, and it's giving them a bumpy ride!

Michael peers at the screen critically. "Catherine Tate still doesn't seem to have the hang of 'TARDIS shaking' acting yet," he says.

"The Doctor and Donna are getting a wee bit overenthusiastic," says Emma, "but I like how she gets him to join in and admit that he still gets a rush out of what he does."

"Annoying!" says Will. "I hope she calms down a bit."

"It's precisely how I'd react if I visited another world," argues Chris. "Catherine Tate's performance is infectiously fun!"

"You'd be an annoying companion too," says Will, uncharitably.

Donna calms down a little as she steps from the TARDIS onto the freezing surface of the Ood Sphere.

"I love snow," says Emma, sipping her tea.

"I'm very glad Donna's put a nice coat on," says Michael, who still needs very little provocation to start going on about how he hated Martha's leather jacket. "Donna's really getting the hang of this companion lark. No high heels and leotards for her..."

Well, it's early days.

"That rocket looks great!" marvels Will, as a spaceship whooshes overhead.

Michael agrees: "Some great effects shots already in this episode."

"The icy scenery is pretty stunning," says Emma.

"Nice quick images which create a real sense of scale," says Michael. "Although something about this white sprayed quarry reminds me of *The Seeds of Doom*."

The rocket ship belongs to Klineman Halpen, the CEO of Ood Operations. He's come to the Ood Sphere in response to the worrying Ood-related deaths.

"It's *Blackadder*'s Tim McInnerny," says Will happily, recognising the actor from his roles as Lord Percy and Captain Darling in the historical sitcom.

"He's got that clenched-jaw CEO tension just right," says Emma. "Having dry businessmen in charge of a failing alien slave-trade is inspired."

"Hair tonic, Darling?" says Will, as Mr Halpen's aide – Ood Sigma – passes him a suspicious-looking brew intended to combat his boss' stress-related hair loss.

Back in the wilderness outside the factory compound, the Doctor and Donna have come across the Ood that attacked Bartle. Shot while escaping, they find him collapsed in the snow.

"Aw," coos Michael. "Ood Delta 50. Those masks are lovely."

"Now this is good Donna!" says Will graciously. "Immediately overcoming the oddness of the Ood and comforting him."

Emma also thinks it's a strong scene. "Her stumbling reaction to the Ood and her attempt at compassion really makes me warm to her," she says. "Tate always knows when to dial it back."

"I really like the character when she does," says Will. "I suppose if she wasn't loud and annoying sometimes, there wouldn't be anywhere to dial it back from..."

Delta 50 rears up, his eyes glowing red, before falling back dead into the snow.

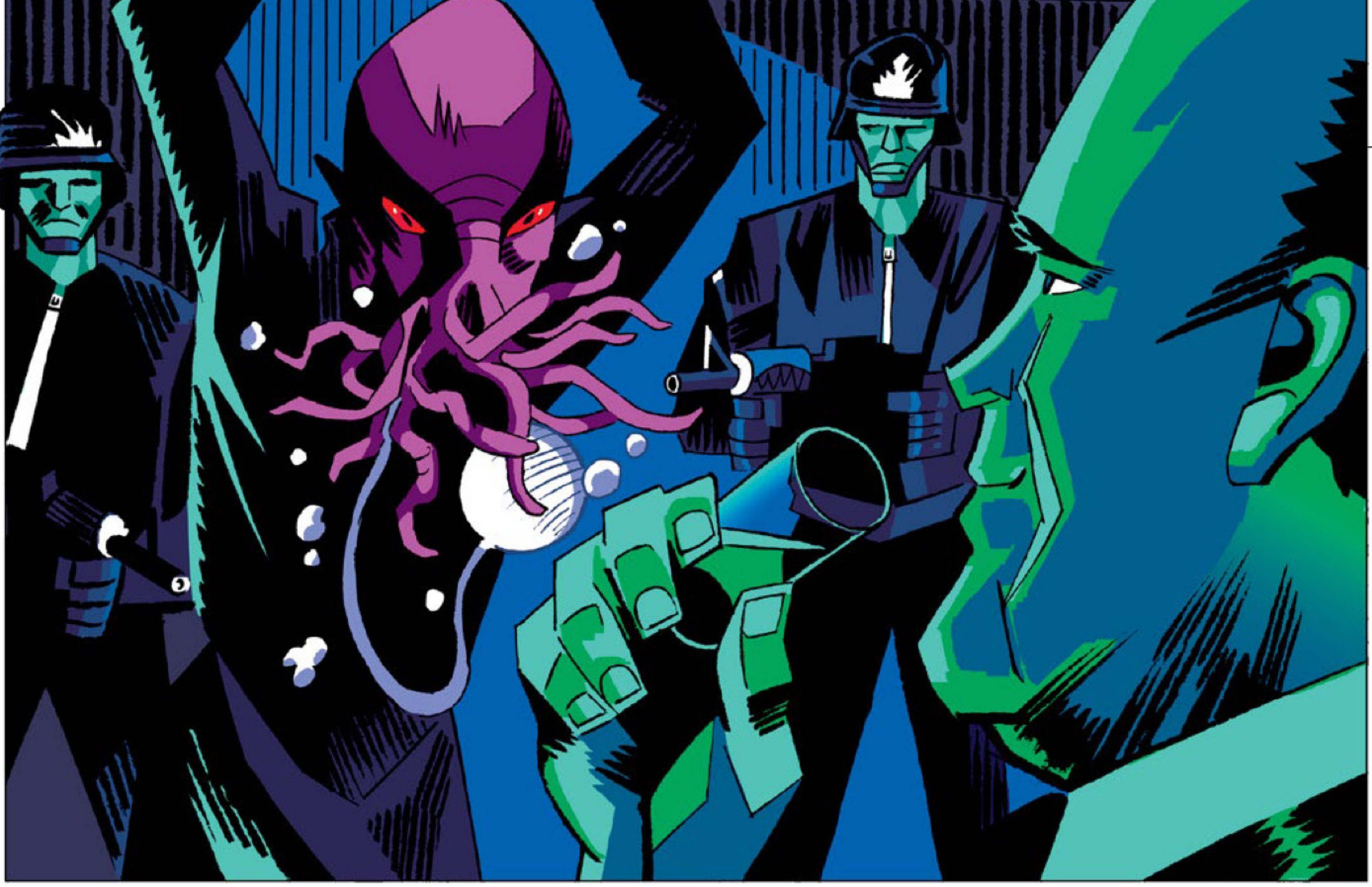
The Doctor and Donna head over to the Ood HQ and join the party of potential customers being given the full PR hospitality treatment. Unfortunately for the Head of Marketing, Solana, another rabid Ood has chosen this moment to break free.

"Nice intercutting between the jolly, inane marketing spiel," says Will, "and the Ood hunt."

"It's so well edited," says Chris. "They can really go from light to bloody terrifying at the drop of a hat."

Everyone is hurried inside, and the buyers are given a demonstration of some of the latest Ood upgrades.

"Good lord," says Will. "The poor Oods are having their voices reprogrammed like satnavs. Hm, I wonder if they do Tom Baker."



> “The Doctor has just been to Pompeii. No-one batted an eyelid at the human slaves.” – WILL

“The sultry Ood voice raises all sorts of disturbing thoughts...” says Michael.

The Doctor consults a nearby star chart and realises he’s been in the area once before.

“Sense Sphere!” laughs Michael, as a reference is dropped in to a story broadcast way back in 1964 [See *Like That? Watch This!*]. “Even the Doctor thinks it was a long time ago. Aw. He should go and visit the Sensorites.”

It’s the year 4126, and Donna is delighted that humanity has managed to survive given the pessimistic forecast she’s used to hearing back home in the twenty-first century.

“It’s nice that the Doctor’s worried about our bees!” says Chris. “He could be a spokesperson. You know, like Brian May with the badgers.”

“Another good Donna moment there,” says Will. “Her wide-eyed wonder subsides and she wants to know if the Oods have a say in their servile lifestyle.”

“I’m nicely intrigued by all this,” says Michael. “I’m enjoying Donna’s involvement and there’s a nice progression of the Ood idea. We didn’t really question that they were servants to any great degree last time, so it’s a neat development.”

The compound’s armed troops have captured the rogue Ood, and chained it up. Ood expert Dr Ryder is discussing recent worrying developments with Mr Halpen. He suggests the source of their problem might be in Warehouse 15...

“Ooh!” says Michael, “Mysterious!”

... but before they head off to investigate, there are some loose ends to tie up.

“I love Ood Sigma’s subtle change of expression,” says Emma, “when Halpen orders the rabid Ood executed so they can conduct a post-mortem. You’re right, Michael, the masks are brilliant.”

Inside Warehouse 15, we’re teased further as Mr Halpen makes no secret of his disgust at *something* inside. Looking down from a gantry, Halpen tells Ood Sigma to “say hello to daddy.”

“Whatever’s down there,” says Will, “pouring hair tonic on it was a rather silly thing to do.” There’s a growl from down below. “Unless it’s also suffering from male pattern baldness,” he adds.

“Ood Sigma’s glance into the pit suggests he’s not quite as unaware as he’d like people to think,” reckons Emma.

Meanwhile, the Doctor and Donna have broken away from their party and into another warehouse, crammed with shipping containers filled with Oods ready for export. Donna is appalled. Is it that different from cheap labour used by her society, wonders the Doctor.

Solana: doomed!

“Oooh, judgmental, much, Doctor?” says Emma. “Every world’s got its bad habits.”

“Well, that’s okay then,” deadpans Michael.

“It’s unfortunate,” says Will, “that the Doctor and Donna have just come from Pompeii, where neither of them batted an eyelid at the human slaves. And if the Doctor’s so concerned about factory conditions in China, what’s he doing about it? Eh?”

The Doctor and Donna strike up a conversation with one of the Oods. “The circle must be broken,” its says, “So that we can sing...”

“I agree with Donna,” says Will, “that *is* creepy.”

Before they can find out anything else, however, security catches up with them. Donna is locked in a container with some Oods that look like they’re on the turn, and the Doctor is chased through a maze of shipping containers by a giant mechanical claw, operated by a sadistic security guard.

“That head guard is *evil!*” gasps Chris. “And clearly repressing a lot of arcade-based fury. I’m surprised that ‘Grab the Doctor’ wasn’t a Flash game on the old *Doctor Who* website.”

“I hope that claw is easier to work than the ones in amusement arcades,” says Michael.

“David Tennant’s doing great work in this chase,” says Will, “but it’s a bit silly and it goes on a bit.”

Just as it looks as if the Doctor’s had it, Solana turns up with a stay of execution. Donna is let out of the container, but so is an angry bunch of red-eyed Oods. Making a hasty retreat, the Doctor offers Solana the opportunity to join forces with him and Donna.

“Would you risk your job to help two criminals?” wonders Michael.

“Once in PR, always in PR,” says Emma. “She’s more concerned about her job than the welfare of an entire species.”

“The idea that the people back on Earth know what’s going on and turn a blind eye is a dark touch,” says Will.

Leaving Solana behind – to her inevitable fate – the Doctor and Donna track down a group of ‘natural Oods’ that are caged in another building. They discover that the ‘processed’ creatures have effectively been lobotomised – a secondary ‘hind’ brain removed, and replaced with a translator ball.

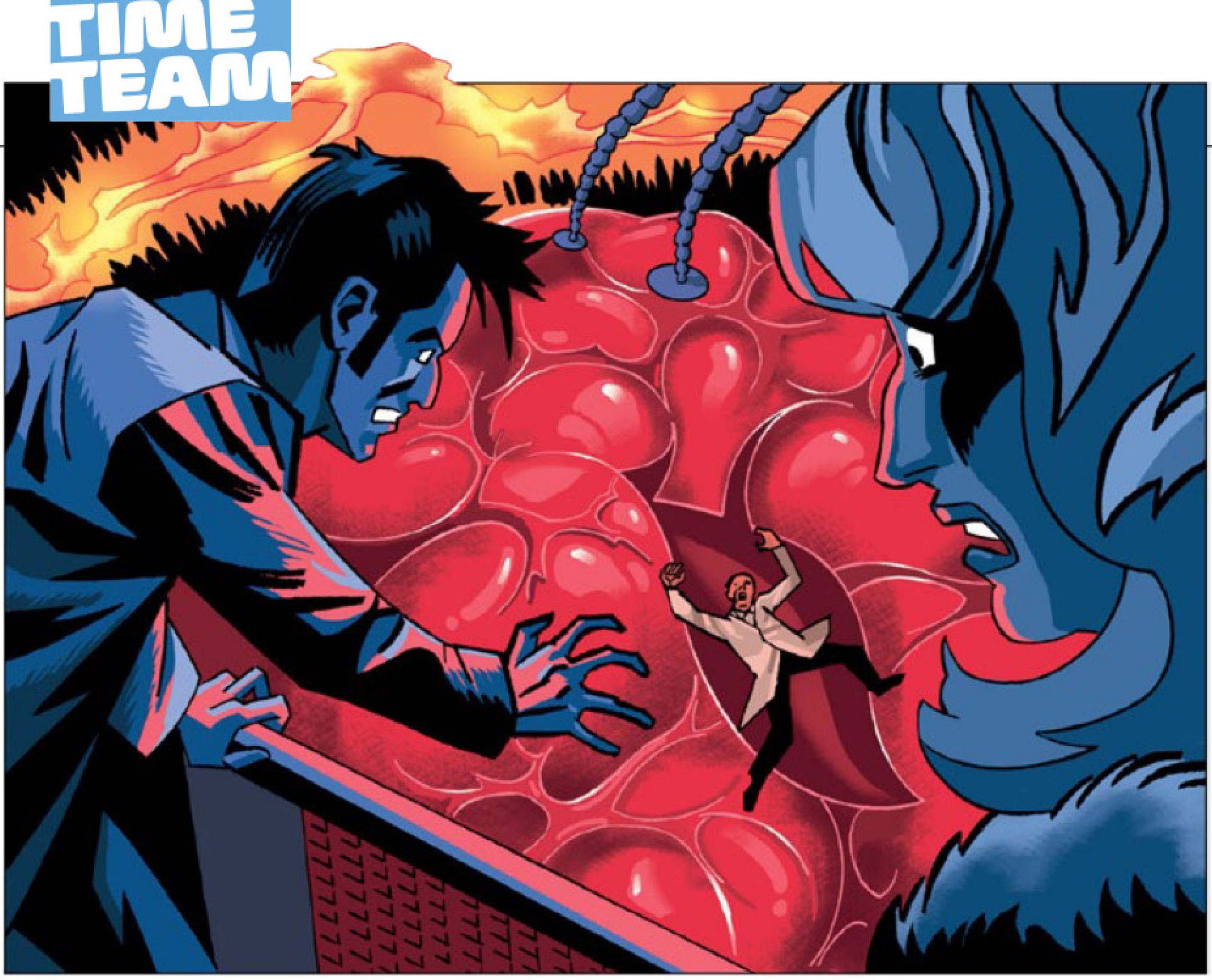
“The reveal of what makes the Oods docile is pretty shocking,” says Will. “Nasty stuff.”

“The way the Ood reveals its secondary brain is such a beautiful moment of trust,” says Emma.

The Doctor opens Donna’s mind so she can hear the Oods’ telepathic song.

“Oh Catherine, you’re wonderful,” says Michael. “Donna’s reaction to the Ood Song, and then her determination to fight for them is so perfectly-pitched and emotionally-charged.”

“Her emotions are always so close to the surface,” says Emma. “I like that.” ►



“Brought down from the inside – what a great twist. A spectacularly gross moment.” – CHRIS

“Gareth Roberts did a video edit of this scene,” says Michael, “where Donna hears the song and it’s *Boom-Bang-A-Bang* or something. Donna’s distress is very funny in that context.”

Mr Halpen arrives, and his guards take the two intruders into custody. He announces that they are going to contain the outbreak of red eye by slaughtering all the Oods on the base.

“Bit of a severe reaction to a spot of conjunctivitis,” says Will.

It’s too late for the sales conference, however, as Solana and all her guests are killed by the crazed Oods.

“You don’t often see the Doctor and his companion chained up by the baddies these days,” says Michael. “It’s refreshingly old fashioned.”

Luckily, the Doctor and Donna have made a good impression on the Oods, who release them, so they can hurry after Halpen who’s gone to blow up whatever’s lurking in Warehouse 15…

“A giant brain!” laughs Michael. “The Rani would like that.”

“Mr Halpen’s a nasty piece of work,” ponders Will. “I’d like to know a bit about why. Can’t just be his hairline.”

Emma has a theory. “He’s been completely blinded to the idea of any wrong-doing by his father showing him the Ood brain at such a young age. That’s got to change a child substantially.”

“I saw *Time and the Rani* at that age,” points out Will, “and I’m fine.”

“Probably,” says Chris, with a sideways glance.

Just as it looks as if the Oods, and all their brains, are doomed. There’s an unexpected twist… It seems that the Ood rebellion was made possible by Dr Ryder surreptitiously reducing the strength of the force-field that was stopping the Oods from telepathically accessing their giant central cortex. He pays the price for this interference, however, as Halpen pitches Ryder over the rails and he falls to his death, absorbed by the big Ood brain. Unbeknownst to Halpen, however, Ood Sigma has been feeding him ‘Ood graft’ in place of his hair tonic. Suddenly, he turns into an Ood!

Don’t stand too close to the edge, Dr Ryder.

“Gross!” says Emma. “I get that Halpen’s change was a slow process sped up by the proximity to the Ood brain… but the sudden change is a bit silly.”

“I think it’s brilliantly nasty!” says Michael. “A proper *Doctor Who* scare and a fitting fate for a vile villain.”

“A spectacularly gross and frightening moment,” says Chris. “Brought down from the inside – what a great twist! The entire time he was sewing the seeds of his own destruction!”

“What?” says Will. “The Oods have been planning this all along? So what have the Doctor and Donna contributed to this story?”

“I suppose it makes sense,” says Michael. “You can’t just sit around waiting for the Doctor and Donna to turn up.”

As if he’s aware that he hasn’t done much, the Doctor switches off the force field surrounding the gigantic brain – the ‘circle’ mentioned earlier – and frees the Oods, allowing them to join together in song. As they prepare to leave, Ood Sigma has an ominous warning for the Doctor.

“The Doctor’s song must end?” says Will. “That’s worrying!”

“Wait, what?” says Chris. “Why the heck did he say that? Are the Oods suddenly able to predict the future?”

Regardless, Ood Sigma thanks the Doctor and says the Oods will sing of the Doctor-Donna.

“They didn’t contribute anything meaningful,” grumbles Will. “You did it all yourselves. Sing a song of the Ood!”

“My brains go boom-bang-a-bang!” sings Michael.

“Well, it’s an ending,” says Emma. “All very prophetic and… pleasant, but slightly underwhelming to be honest.”

“I didn’t think much of that, sorry,” says Will. “It looked nice and I liked the well-meaning commentary on modern-day slavery but the story was flimsy as anything… If the Doctor and Donna hadn’t arrived, what difference would it have made?”

“They’re witnesses,” suggests Emma, “and they sort of ran around a bit looking helpful. It’s good to see a solid off-world story that allows the Doctor and Donna to do some good old-fashioned exploring and exposing, and getting locked up in the process of course. And they get to bond over their sense of injustice…”

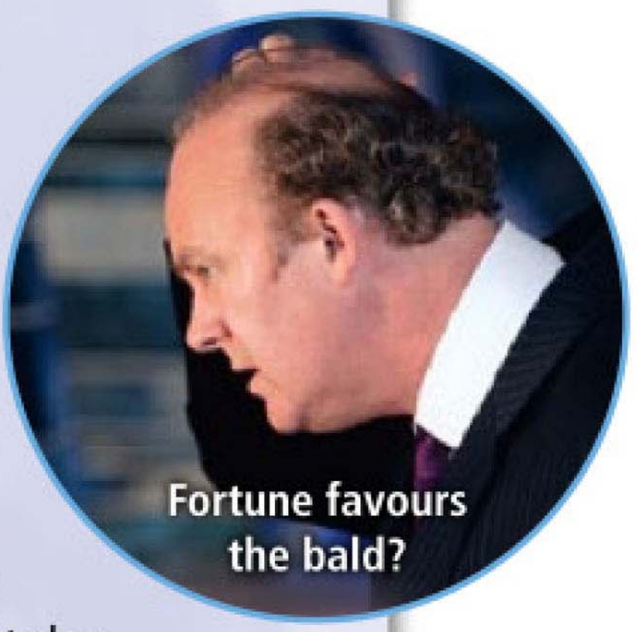
“Yes, I enjoyed it,” says Michael defiantly. “It was a bit slight, and there were holes in the story, but it rattled along fast enough and I’m loving the Doctor and Donna.”

“Any chance of some more tea, Will?” says Chris. Will hauls himself out of the chair and heads to the kitchen, “What did your last slave die of?” he grumbles. DWM

AND YOU SAID…

RICHARD PAXMAN, VIA EMAIL:
As a *Doctor Who* fan, I’m capable of believing all sorts of extraordinary things. But a race which evolved with brains that they carry around in their hands? That’s just daft!

LUCY CLARKE, VIA EMAIL:
It’s been a long time since the TARDIS has landed in a snowy landscape. It looks absolutely stunning – visually, *Doctor Who* has never been better.



Fortune favours the bald?

KEN SHARPE, VIA EMAIL:
As a victim of male pattern baldness myself, I was devastated that they still won’t have found a decent cure by the forty-second century. Poor Halpen’s now balder than ever!

SIMON PRENTIS, VIA EMAIL:
In this story, Catherine Tate must surely have silenced all her critics who thought she couldn’t do dramatic roles. She is simply superb.

BRETT PRITCHARD, VIA EMAIL:
The moment Halpen tears open his scalp to reveal the Ood he has now become is a moment that surely had younger viewers running for the cover of the sofa as in days of old!

BLAINE COUGHLAN, VIA EMAIL:
Surely Dr Ryder should be equally honoured by the Oods at the end? After all, he did much more than the TARDIS crew and lost his life in the process.

In issue 473, the Time Team will be watching the two-parter *The Sontaran Stratagem/The Poison Sky*, and then in issue 474 they’ll be moving onto *The Doctor’s Daughter*. Email your thoughts on these stories to *dwm@panini.co.uk* or send them to the postal address on page 13.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR…	1,687
ONE OR MORE REGULARS RENDERED UNCONSCIOUS…	235
ONE OR MORE REGULARS INCARCERATED….	283

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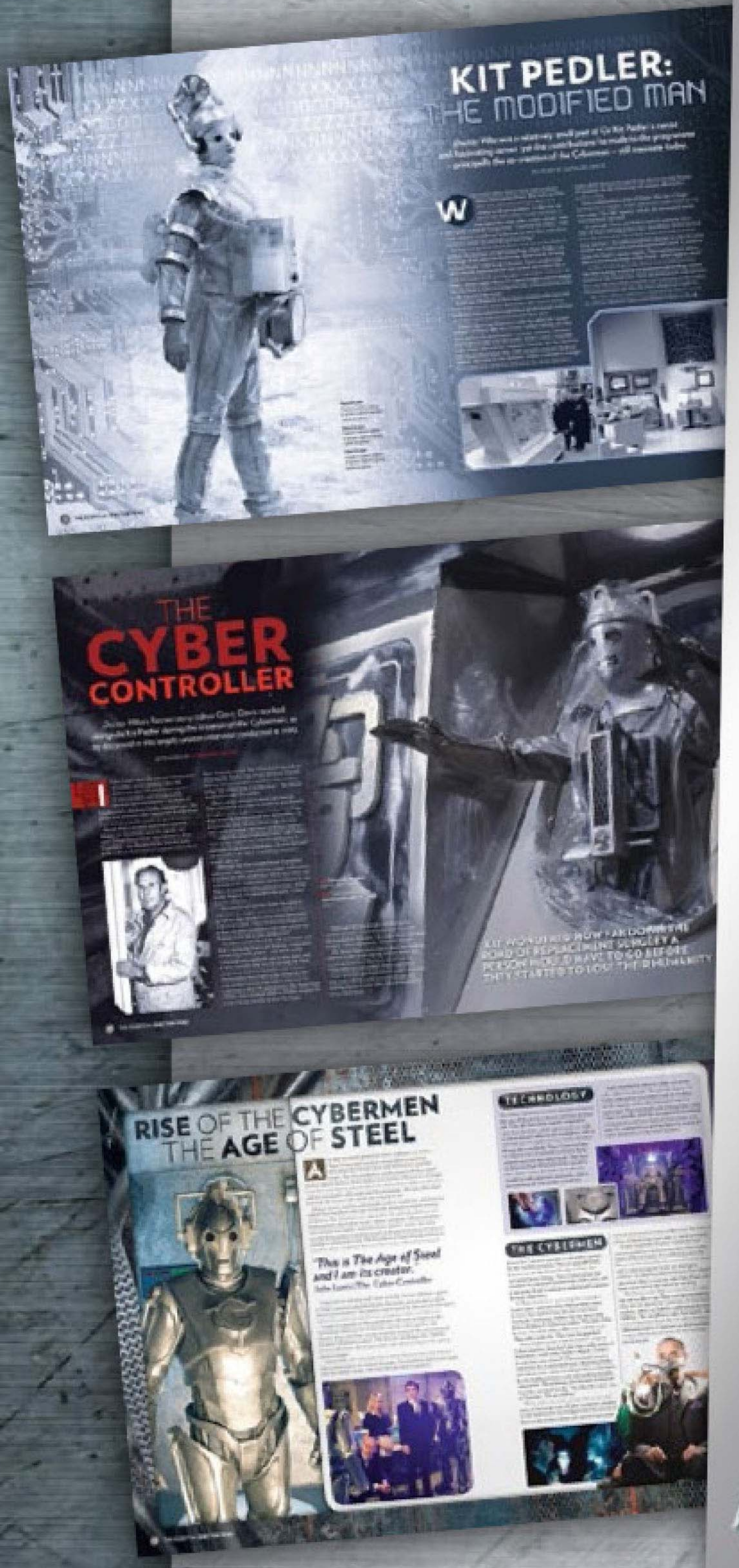
KIT PEDLER:
THE MODIFIED MAN
THE CYBER CONTROLLER
KIT WONDERED HOW FAR DOWN THE ROAD OF REPLACEMENT SURGERY A PERSON WOULD HAVE TO GO BEFORE THEY STARTED TO LOSE THEIR HUMANITY
RISE OF THE CYBERMEN
THE AGE OF STEEL
"This is The Age of Steel and I am its creator."
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THE FACT OF FICTION

TIME-FLIGHT

The Doctor goes supersonic as he steps aboard Concorde for a trip back in time to prehistoric Earth where he finds an old adversary is waiting for him...

FEATURE BY **ALAN BARNES**

"Wing and a prayer, Captain," the Doctor tells a hijacked Concorde's pilot in Part Four of *Time-Flight*, when he frets that his airliner won't be able to fly. The phrase was popularised by Harold Adamson and Jimmy McHugh's patriotic song of 1943 – which tells the best part of *Time-Flight*'s story in just a verse and a chorus: "One of our planes was missin'/Two hours overdue/One of our planes was missin'/With all its gallant crew..." Airmen are listening in on radio sets when a voice breaks through the humming: "And this is what they heard:/Comin' in on a wing and a prayer/Comin' in on a wing and a prayer/Though there's one motor gone/We can still carry on..."

Alas, *Time-Flight* itself took to the skies with rather more than just the one motor gone – if its 196th-out-of-200 ranking in DWM's series poll of 2009 is any guide. Those involved in its production (not least, its leading man) have often blamed its alleged cheapness (see that actually-not-awful 'forced perspective' Heath set) but perhaps relatively inexperienced director Ron Jones came closest to the truth with the startlingly candid admission that, "I did it as technically and as capably as I could, which is not to say someone else couldn't have done it better..."

The obvious 'someone else', surely, was its writer, Peter Grimwade – who'd directed *Time-Flight*'s even more technically involved precursor, the sledgehammer-unsubtle but undeniably effective *Earthshock* (1982). But BBC practice of the time frowned upon writers directing their own scripts. "I don't think it worked on screen," Grimwade told the fanzine *Opera of Doom* in 1985. "Producers tend to feel that writers get too obsessed about their one point of view... I used to agree, but you always want the best on screen, and you feel if you were directing the cameras, talking to the actors and designer *etcetera*, you'd be able to explain that little bit more precisely what you had in mind." Perhaps what *Time-Flight* needed wasn't more money, but more care – because when you're comin' in with that one motor gone, the first thing to do is drop the autopilot, and switch to manual control.

PART ONE

FIRST BROADCAST: 23 MARCH 1982

Passenger flight Speedbird Concorde 192, registration plate Golf Victor Foxtrot, is on its way to London Heathrow.

■ Drop-nosed Concorde, the world's first supersonic passenger airliner, was a joint Franco-British enterprise, in commercial service between 1976 and 2003.

■ Stock footage seen here was taken from a BA promotional film supplied as part of the deal that (after much haggling) *Doctor Who* producer John Nathan-Turner struck with British Airways on Thursday 17 December 1981 – to borrow a Concorde stationary at Heathrow Airport's Maintenance Area for a single day's filming in January 1982. *Time-Flight* was supposedly the first drama to enjoy such access to Concorde, certainly on the British side.

■ A 'Golf Victor Foxtrot' (registration plate G-BOVF, presumably, so used hereafter) was never part of British Airways' seven-strong Concorde fleet.

■ *Time-Flight*'s rehearsal scripts began in Concorde's cockpit, stage directions indicating a shot of 'several excited Americans taking photographs of each other in front of the mach meter'.

Air traffic controller Horton (Peter Dahlsen) clears Captain Urquhart (John Flint) for descent – but G-BOVF's radar trace becomes intermittent, then disappears.

■ Less technically, the radar trace was originally said to be 'getting smaller'.

■ Needless to say, the minimal Air Traffic Control set seen here looks nothing like the interior of Heathrow's Frederick Gibberd-designed [Old] Control Tower, opened in 1955, in use until 2007 and demolished in 2013.

■ Some character names were changed after checks were made to ensure that they weren't shared by real BA crewmembers (or Heathrow staff); so Urquhart began life as 'Irving', then became, briefly, a 'Markham'.

One of our Concordes is missing...

The TARDIS: following the death of crewmember Adric, the Doctor (Peter Davison) and Nyssa (Sarah Sutton) have completed a series of necessary tasks.

■ This, then, is the epilogue to *Earthshock* (1982). "Crew of the freighter safely returned to their own time," reports the Doctor – meaning that (somehow) he's effected the rescue of Briggs and Berger from the escape pod in which they baled out of their doomed spaceship in the year 64,997,774 BC (or thenabouts). Action man Lieutenant Scott was not part of that crew, however, nor his associate Brooks – but both were inside the pod, too: what happened to them?

■ As for Nyssa's casual "Cyber fleet dispersed": the last we heard of the main Cyberman fleet, it was somewhere in deep space in the year 2526, intending to dispatch "a small force" to subdue survivors of the attack on the future Earth. But any force large enough to effect a global mopping-up could only be considered 'small' relative to a very substantial fleet indeed – so are we missing a significant coda to *Earthshock*, in which Scott and/or the Doctor revenge Adric's death by smashing up the vast Cyber fleet? It seems hugely unlikely that the Cybermen would have meekly "dispersed" of their own accord...!

Tegan (Janet Fielding) is appalled, demanding to know why the Doctor can't rescue Adric from the freighter he died on before it crashed into prehistoric Earth – but some rules cannot be broken, even with the TARDIS, insists the Doctor.

■ The rule the Doctor dare not break is, presumably, the First Law of Time, invoked by the Fourth Doctor in *The Hand of Fear* (1976) as the reason why he can't take the revived alien Eldrad back to the heyday of his/her extinct civilisation: "That would contravene the First Law of Time, a distortion of history." This isn't the first time the Doctor has had to refuse a similar request: in *The Massacre of St Bartholomew's Eve: Bell of Doom* (1966), the First Doctor tells Steven Taylor

"Together we shall scourge the entirety of space and time."

that he will not go back and rescue young Anne Chaplet from the slaughter in Paris, much to his companion's disgust.

■ Adric "died trying to save others – just like his brother, Varsh," says the Doctor – whose eulogy for Adric's fallen sibling from *Full Circle* (1980) ran rather longer as originally scripted: "Did he ever tell you about Varsh? It was on Alzarius when we were in E-Space. Varsh died very bravely and saved a lot of other people's lives."

■ Similarly, Tegan's "We used to fight a lot. I'll miss him" was a refinement of the scripted, "He so annoyed me at times, but I shall miss him dreadfully..."

The Doctor sets a course for London, in 1851 – thinking a visit to the opening day of the Great Exhibition will cheer them all up.

■ Opening day of 'The Great Exhibition of the Works of Industry of All Nations', to give this grand Victorian exposition its proper title, was 1 May 1851 at the specially-built Crystal Palace in Hyde Park – which the Eighth Doctor will ultimately visit, albeit later in that year, in the audio adventure *Other Lives* (Big Finish Productions, 2005).

■ "We could even drop in at Lords," continues the Doctor, "see a few overs from Wisden and Pilch. I wonder if the Lion will be bowling?" All cricketers of the day, of course: John Wisden (1826-84) was the founder of the Almanack that still bears his name; Fuller Pilch (1804-70) was supposedly 'the final word in batting' in the age before WG Grace; and the all-rounder Alfred Mynn (1807-61) was sometimes known as 'The Lion of Kent'. ►

ESSENTIAL INFO

■ In the late 1960s and early 1970s, around the time he started work on *Doctor Who* as a lowly production assistant, Peter Grimwade authored three two-part serials for the BBC police plodder *Z Cars* (1962-78). The best part of a decade later, Grimwade made his directorial début with *Out of Body, Out of Mind* (1979) – an episode of the paranormally-themed *The Ωmega Factor*. Newly appointed *Doctor Who* producer John Nathan-Turner, a colleague on Yorkshire vet saga *All Creatures Great and Small* (1978-90), afforded Grimwade the opportunity to pitch story ideas to script editor Christopher H Bidmead... during the course of a trip to Heathrow Airport, which duly became part of Grimwade's plot.

■ Under the title *Zanadin*, a four-part storyline featuring Tom Baker's Fourth Doctor was delivered on 24 March 1980, at which point it might yet have become the final adventure of the series' 1980/81 season. But the retitled *Xeraphin* was put on hold when Nathan-Turner hired Grimwade to direct *Full Circle* (1980) – and by September, when Grimwade was free to begin writing, a new Doctor and companion ensemble had been put in place for the season beginning January 1982.

Grimwade was also required to substitute a revived Master for his intended villain in his scripts, which were delivered early in December 1980.

■ Three days' 16mm location work at Heathrow was eventually agreed with both the British Airports Authority and British Airways – but although filming on Wednesday 6 and Thursday 7 January 1982 ran according to schedule, the Friday shoot, comprising the essential scenes set in and around the Concorde airliner itself, was abandoned due to sudden, heavy snow – patches of which were still visible when the shoot was rescheduled for the following Monday.

■ Television Centre recordings began with the Heath, Control Centre Office and Air Traffic Control scenes on Tuesday 19 and Wednesday 20 January – which required an extra evening's work on Sunday 24 to complete. The remainder was recorded in a three-day chunk between Monday 1 and Wednesday 3 February – a scant six weeks before *Time-Flight* (as the serial had since been again renamed) aired as the final adventure of the Fifth Doctor's first year.

■ Part One's 10.1 million viewing figure – arguably a consequence of the surprise companion death in the final episode of *Earthshock* the week before – would not be bettered for 23 long years, until *Doctor Who* was relaunched with *Rose* (2005).

Cameras roll on the set of *Time-Flight*.

‘Scripted mention of decaying corpses caused Head of Drama David Reid to send John Nathan-Turner a memo…’

◄ The TARDIS shudders. Nyssa detects another ship threatening to converge with their own, forcing a materialisation.

■ A couple of extra expository lines were dropped before recording: Nyssa indicates that the other ship is “on the same space-time axis”; “We’re in the wash of another time vehicle,” the Doctor confirms.

Horton detects the manifestation of an unidentified aircraft on 192’s flight path.

■ Stock footage showing fire tenders and an ambulance setting out across a runway was trimmed from the final edit – but can be seen as one of several deleted scenes featured on the BBC DVD release.

The TARDIS hangs in the air, above a Heathrow runway. Realising that they might be in the path of an oncoming aircraft, the Doctor activates the co-ordinate over-ride, an anti-collision device – and the TARDIS relocates to the inside of one of the terminal buildings.

■ To a balcony in Terminal 1, in fact – in scenes filmed on Wednesday 6 January 1982.

■ “Air Australia apologises for the delay to all flights, which is due to weather conditions at Heathrow,” sounds the Tannoy Voice (Angela actress Judith Byfield, uncredited) – which, as we’ll see, accounts for the snowy conditions outside the Concorde hangars.

■ Here, a minor Doctor-needling Tegan line was lost from the script: “Why is it that when you’re trying to get me to Heathrow Airport, you can’t, and when you’re not trying, you do.” In *Four to Doomsday* and *The Visitation* (both 1982), the Doctor had indeed tried and failed to transport Tegan to Heathrow to meet her maiden flight as a stewardess, scheduled for 17:30 hours on 28 February 1981 – but by *Black Orchid* (1982), she’s said that she wants to stay with the TARDIS crew, and that he can stop trying to get her back to Heathrow; “I have,” he replies.

■ So when has the TARDIS landed? Snow on the ground doesn’t exclude the possibility that the TARDIS has arrived exactly when (formerly) intended, on 28 February 1981. But in the following adventure, *Arc of Infinity* (1983), we’re told that Tegan “got the sack” after *Time-Flight* – which suggests that the TARDIS has indeed landed at Heathrow at least one winter late.

■ Note also Tegan’s line, “This is the 1980s, Nyssa. Police boxes went out with flower power!” – which substituted the scripted “This is 1982” (albeit most likely because it better explained the problem to the alien Nyssa).

The Doctor pops outside, but a Security Man (Tommy Winward, uncredited) has clocked the TARDIS – and by the time the Doctor returns with a newspaper containing the latest cricket scores, two policemen are approaching…

■ As scripted, the TARDIS has materialised close to a news-stand which ‘proclaims some amazing cricketing development’ – distracting the Doctor.

■ The Doctor’s despair at the sports news – “I don’t know what English cricket is coming to” – provides further evidence in favour of an early 1982 landing. In in the first week of January, just five months following their famous, Ian Botham-inspired retention of the Ashes at Old Trafford, the national side was on tour in India, plodding its way through a series of six largely undistinguished Tests to a dismal final tally: lost 1, drew 5. Ironically enough, Wisden noted that England had their best chance of levelling the series on 6 January, the very day this scene was filmed – that being the final morning of the Fourth Test at Eden Gardens, Calcutta, when England should have had six hours to bowl India out… but ‘the smog from the nearby River Hooghlie, drifting like bonfire smoke into Eden Gardens, spared India 70 minutes of batting and took the pressure out of what could have been a tense last day.’ Throughout the 1970s, England had beaten India consistently, winning four series in a row, so failing to do so in the aftermath of that Ashes triumph was particularly disappointing. Note, however, that a major obstacle to England winning in Calcutta and elsewhere was the technique of India’s star batsman and leading run-scorer that winter, Sunil Gavaskar. Standing at 5’ 5” he was often nicknamed ‘the Little Master’. No wonder the Doctor’s keeping an eye on him…

From the Control Centre Office, security officer Andrews (Peter Cellier) heads off to investigate the Police Box in Terminal One; meanwhile his colleague Sheard (Brian McDermott) begins to question Horton about 192’s disappearance over the Bristol Channel.

■ Brian McDermott (1934-2003), who’d founded the fringe Bush Theatre in the upstairs room of a pub at Shepherd’s Bush Green in 1972, had been contracted to play Borg in *The Robots of Death* (1977) – but Brian Croucher took McDermott’s place when he became unavailable.

■ An exchange of dialogue between Horton and Sheard was recorded but cut from the end of the scene. Here, Horton confirmed that there was “no radar malfunction”, prompting Sheard to reveal that, “We’ve been in search [sic] with Search and Rescue, and as it happens there is a NATO exercise on in this area. But Naval Intelligence assure us that, far from crashing, no aircraft even broke cloud cover.” A time-coded version of this dialogue, complete with Brian McDermott’s audibly fluffed line – “in search with” for “in touch with” – also features on the DVD.

■ In Grimwade’s novelisation, Sheard is forenamed ‘Douglas’; Horton, ‘Clive’.

The Doctor invites Andrews to check his identity with UNIT – specifically, with Sir John Sudbury of Department C19.

■ For more on the mysterious C19, see *Men in Black Ops*, page 63.

“Scotch? You’ll need a double when you find out where we’ve landed.”

“Please return to your seats.”

“You can’t arrest me, I’m with UNIT!”

“British Airways apologises for the delay to your flight.”

■ As scripted, a Heathrow official was supposed to be seen 'examining the Tardis with one of the portable sensors used to frisk passengers' which 'whistles and squeaks alarmingly'.

Soon after, Sheard tells Andrews that UNIT insists the Doctor is briefed on Flight 192's disappearance.

■ "Jim, I've had these Whitehall jokers up to here," sighed Sheard in a concluding exchange trimmed from the final edit; "Well, so long as Concorde is missing, I suppose we shall have to put up with them," replied Andrews. The deleted scene runs on, with Brian McDermott tossing the 'telex' (or page of script?) he'd been looking at into the air and muttering, "Dreadful rubbish!"

The Doctor links the disappearance to the turbulence encountered by the TARDIS – saying the question isn't *where* G-BOVF has gone to, but *when*. Not long after, Captain Stapley (Richard Easton) and First Officer Andrew Bilton (Michael Cashman) approach another Concorde, with instructions to take up "special equipment" to monitor the approach used by G-BOVF; Flight Engineer Roger Scobie (Keith Drinkel) points out the TARDIS, on its side, on a fork-lift truck…

■ Captain Stapley was originally a 'Rathbone'; Scobie, a 'Tulley'.

■ Québécois Richard Easton (1933-) has enjoyed a stellar stage career, winning a prestigious Tony Award for Best Actor in the 2001 Broadway run of Tom Stoppard's *The Invention of Love* – in which he played the older AE Housman, in an examination of the poet's lifelong infatuation with an Oxford chum.

■ Michael Cashman (1950-) would become better known for playing graphic designer Colin Russell, one half of *EastEnders*' first gay couple, between 1986-89. A founder of the campaigning Stonewall group, he became a Labour MEP in 1999, and continues to represent the West Midlands in Brussels.

The Doctor explains to Sheard that they have to follow G-BOVF's exact course to identify an "exponential time contour" – or time warp.

On the tarmac, Stapley greets the Doctor, Nyssa and Tegan… and soon, Golf Alpha Charlie takes to the sky.

■ In the real world, Golf Alpha Charlie (G-BOAC hereafter) was considered the flagship of BA's Concorde fleet, since its registration plate shared the initials of the company's forerunner, the British Overseas Airways Corporation. Delivered on 13 February 1976, she made her final flight on 31 October 2003, and today stands at Manchester Airport's Runway Visitors Park.

■ In the control cabin, Scobie wonders what happens if G-BOAC also ends up "somewhere over the rainbow" – referring to a film whose protagonist, whisked away to a bizarre land, follows a trail to a strange citadel in search of the magician who might help them escape… only to discover the magician to be entirely bogus, a mechanically-assisted sham. If that doesn't remind you of anything, it soon will…

■ A subsequent film sequence, dropped in editing, had Bilton querying the wisdom of allowing "a lunatic" – *ie*, the Doctor – to risk another Concorde. Sharply, Stapley suggested that a public loss of confidence in Concorde would be disastrous – "If some idiot in Whitehall wants to sponsor a lunatic to keep Concorde in service, then it's okay by me" – and delivered a PR-friendly soundbite: "We've a winner in this craft. And if the Doctor can save the 192, as he says…" (The cut film isn't known to survive.)

The TARDIS door becomes its lid.

As G-BOAC turns back to follow the same configuration as G-BOVF, the Doctor goes to the Hold, where his TARDIS is stored on its side…

■ … dropping down into a Control Room also at a 90° angle, which he soon adjusts. "I wish I'd known about that when we were on Castrovalva," says Nyssa – remembering that Tegan had contrived, inconveniently, to materialise the TARDIS at an awkward angle in Part Two of that earlier adventure.

G-BOAC flies into the time contour… but touches down some 20 minutes later, apparently at Heathrow. As Nyssa walks down to the runway, she suffers a vision of four decayed corpses lying against a rocky outcrop.

■ "There's something very unreal about all of this," says Nyssa, descending the mobile steps leading from Concorde's entry hatch to the ground. The greatest unreality being, where did the steps come from, and who put them there? Because, as we're about to discover, we're not at Heathrow anymore, we're on a blasted prehistoric Heath. Concorde stands at an overall height of over 37 feet – the best part of which the Doctor, Nyssa, Tegan and the three airmen should just have fallen!

■ "That's why this tree/Doth continue to be,/ Since observed by Yours faithfully, God," the Doctor murmurs, giving this as an example of "'To be is to be perceived' – a naïve 18th-century philosophy." That philosophy, '*esse* is *percipi*,' was first proposed by George Berkeley, Bishop of Cloyne (1685-1753), whose theories of 'immaterialism' – in part, that a tree only continues to exist in a university quad when no-one is there to see it because it continues to exist in the perception of God, or some other cobblers – would later become the subject of a satirical limerick by Trinity College chaplain (and BBC broadcaster, and Sherlockian scholar) Ronald Knox (1888-1957): 'There once was a man who said "God/Must think it exceedingly odd/If he finds that this tree/Continues to be,/When there's no-one about in the Quad.' An anonymous (or divine) wag penned the reproof: 'Dear Sir, Your astonishment's odd:/I am always about in the Quad/And that's why the tree/Will continue to be,/Since observed by Yours faithfully, God.'

■ Scripted mention of the decaying corpses seen by Nyssa caused Head of Drama David Reid to send John Nathan-Turner a memo, warning him to take care over these shots. Perhaps that's why the bodies are dressed in full-length, toga-like rags, quite unlike the smooth, cat-suited Xeraphin depicted in Part Three? Then again, toga-like robes better fit Grimwade's reported intention that the Xeraphin should resemble 'perfectly-formed Greek gods'.

■ That's presuming, of course, that the bodies are indeed Xeraphin victims of radiation poisoning, whose suffering will be described by Anithon later – it's hard to see what else they could be, on prehistoric Earth!

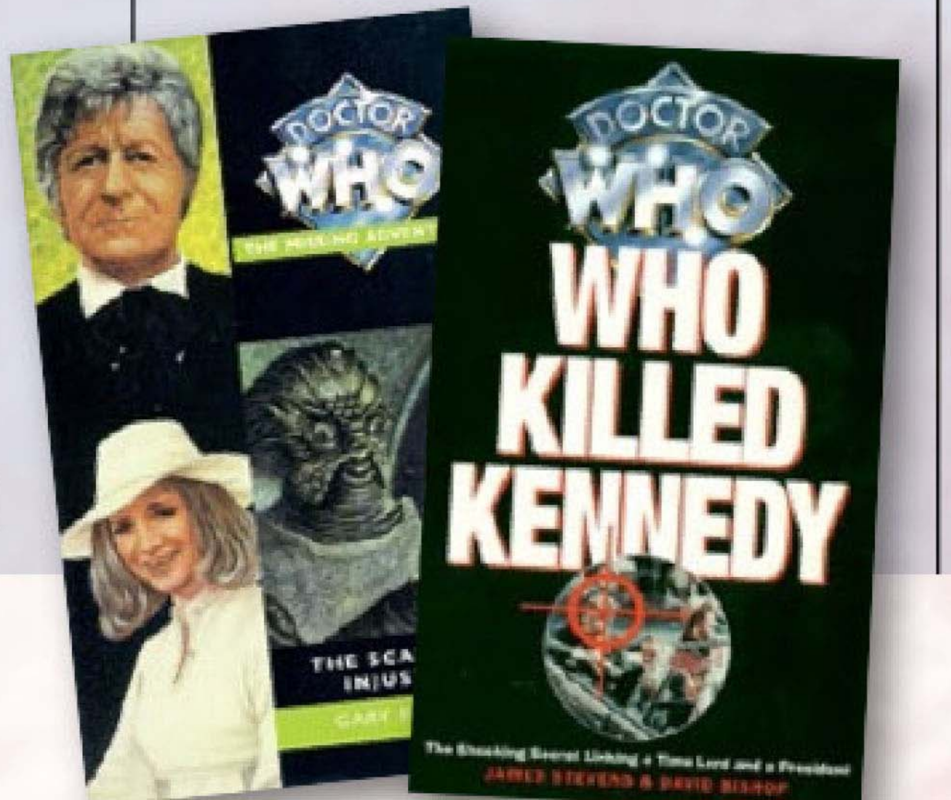
The Doctor instructs his companions and the crew to concentrate on their surroundings. In a flash, they see that they're on a blasted Heath, some 140 million years in the past.

■ "Definitely Jurassic," claims the Doctor. Alas, he's some five million years out: 140 mya would normally be placed in the Early Cretaceous epoch (specifically, the Berriasian age), which followed directly on from the Upper Jurassic. "There's a nip in the air, though. We can't be far off the Pleistocene era," he continues. Let's give him the benefit of the doubt, and assume that this is a case of a super-mortal Time Lord enjoying a joke at the short-lived humans' expense – the glaciated Pleistocene having actually begun just 2.588 mya, or thereabouts. (Properly, however, the Pleistocene was an *epoch* of the current Quatenary period, in the Cenozoic *era*.) ►

MEN IN BLACK OPS

Part One has the Doctor telling Heathrow official Andrews to check his credentials "with UNIT – Department C19. Sir John Sudbury is the man you want… just tell him it's the Doctor. And do send my regards to Brigadier Lethbridge-Stewart." Writer Peter Grimwade's intention, clearly, was to suggest that the United Nations Intelligence Taskforce, to which the Third and Fourth Doctors had occasionally been affiliated, and the hitherto-unmentioned Department C19 were one and the same; in the Target Books novelisation, Airport Controller Sheard's inner dialogue expressly describes the mysterious Sir John Sudbury as 'the head of UNIT'.

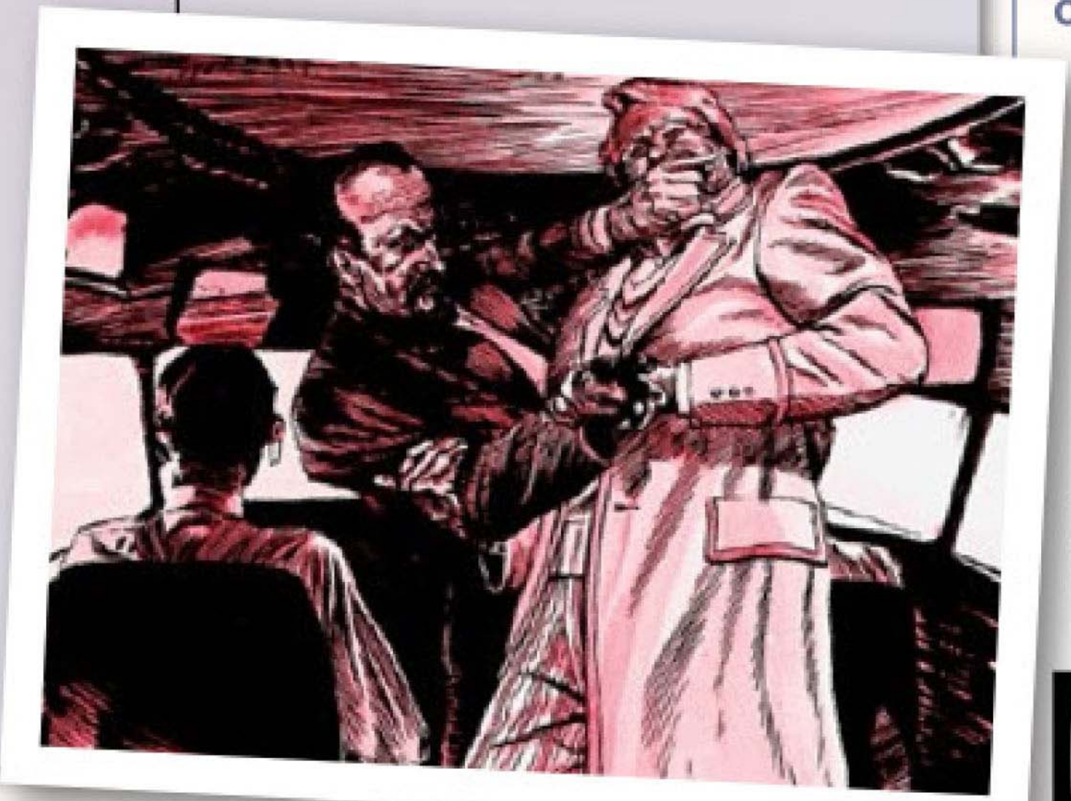
In several *Missing Adventures* novels of the 1990s, however, UNIT and C19 are described as separate entities – the latter being a mysterious branch of the British government ('the so-called secret service ministry') that seemingly exists to hush up and discredit proof of extraterrestrial encounters. In *Doctor Who: Who Killed Kennedy* (Virgin Publishing, 1996), a *faux*-journalistic exposé of the UNIT era credited to 'James Stevens' and David Bishop, characters including companions Dodo Chaplet and Liz Shaw, plus Isobel Watkins (*The Invasion*, 1968) and Ralph Cornish (*The Ambassadors of Death*, 1970), are all shown to be living in fear of the Department – which is linked to a paramilitary hospital known as 'the Glasshouse', supposedly stuffed full of alien-traumatised troopers. Sudbury himself features in Gary Russell's *The Scales of Injustice* (also 1996), which reveals that the Glasshouse has been infiltrated by an enemy of both UNIT and C19; that in 1963, after the events of *Remembrance of the Daleks* (1988), 'responsibility for the Intrusion Counter Measures Group was handed over to C19'; and that the Department's secret Vault is a repository for items including supercomputer WOTAN (from *The War Machines*, 1966), Nestene energy units (*Spearhead from Space*, 1970) and various examples of Cybertechnology. Post-*Time-Flight*, Sir John Sudbury will ask for the Sixth Doctor's help in locating the missing Brigadier in Russell's *Business Unusual* (BBC Books, 1997); but is reported dead of a suspiciously sudden cardiac arrest in the same author's *Instruments of Darkness* (2001).



NIGHT FLIGHT TO NOWHERE

Bizarrely, *Time-Flight* is not the only occasion that the Master has hijacked a flight out of Heathrow. In *Night Flight to Nowhere*, a short story published in an edition of *The Doctor Who Annual* (World International Publishing, 1982), Tegan attempts to meet up with one Julie Harris – '"We were best friends on my stewardess training course, you know!"' – only to be blanked. Julie, it transpires, is crewing Flight 357 for San Francisco International – a flight chartered by one Rupert Masters of the Masters Corporation. Materialising his TARDIS in the in-flight plane's cargo hold, the Doctor encounters (of course) the Master, who's planning to 'disappear' the plane in the Bermuda Triangle, enabling him to substitute its cargo of governmental VIPs for android duplicates (like 'Julie') at his leisure. The Doctor wrestles with the Master as the plane is about to fly into the 'bright red gash' leading to the villain's 'domain', but is forced to simply evacuate the passengers via TARDIS while the plane flies on – and eventually returns to Heathrow, where he wonders 'what had happened to the Master in the gash. Would he survive? Would he return?'

Where to place this adventure, though? Tegan is depicted in her stewardess' outfit, implying a pre-*Time Flight* scenario; but Adric is nowhere to be seen, implying after. Besides, dialogue in both *Time-Flight* and *The King's Demons* (1983) would appear to deny the possibility of an untelevised Doctor/Master encounter anywhere between *Castrovalva* (1982) and the latter – unless, of course, the 'domain' inside that menacing red gash *is* Castrovalva, and Adric simply spends the whole of the adventure hanging out elsewhere at the airport.

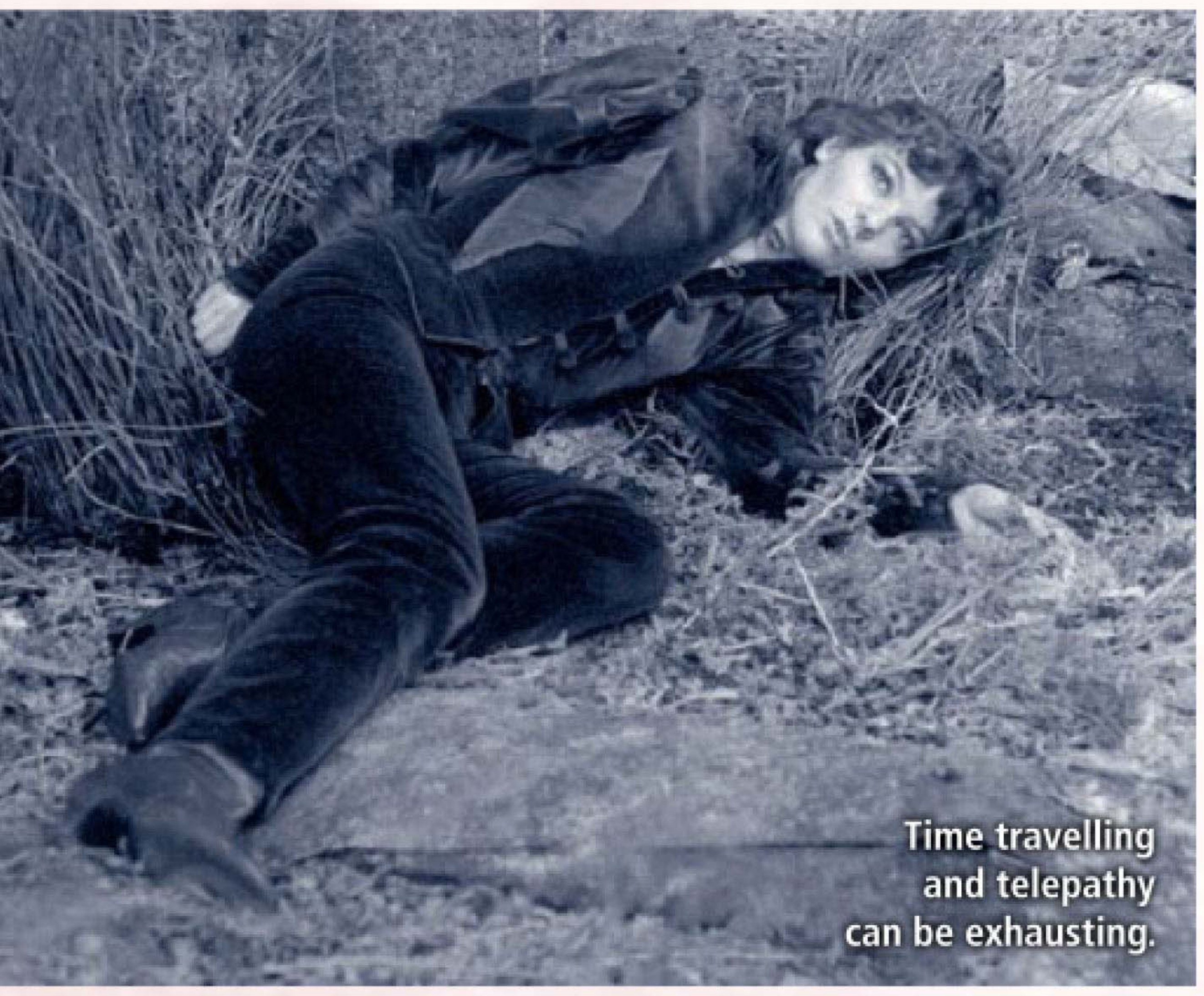


◄ ■ The Doctor's line, "It's times like this I wish I still had my scarf," was Peter Davison's own addition.

■ "Better watch out for the odd brontosaurus," warns the Doctor. Never mind the illusion, is this an allusion? In *The Odyssey of Flight 33* (1961), a memorable episode of Rod Serling's CBS-produced sci-fi anthology series *The Twilight Zone* (1959-64), a Boeing 707 on a Global Airlines passenger flight between London and New York accelerates beyond an indefinable barrier. Its radio useless (as with G-BOAC), the 707 ends up flying over prehistoric Manhattan – a fact proven when cabin crew Captain Farver, First Officer Craig, Flight Engineer Purcell and a stewardess, Janie, catch sight of a grazing stop-motion brontosaurus…

■ In the rehearsal script, G-BOAC had instead arrived 300 million years in the past, at the bronto-less border between the Carboniferous and Permian periods.

■ What happened to those decaying corpses? Odd that the Doctor doesn't immediately go to examine them once the illusion is lifted, after Nyssa wonders if "the creatures I saw" were the brontosauruses mentioned by the Doctor. His response, in fact, suggests that the bodies can no longer be seen: "I doubt it, but I should think they came from this time zone." Perhaps the bodies were a Xeraphin-induced plasma creation, summoned up as a warning? But even then, surely their *non*-appearance should pique the Doctor's curiosity…?



Time travelling and telepathy can be exhausting.

Their landing was an illusion – and behind every illusion there's a conjuror, warns the Doctor. Tegan spots the other Concorde, and rushes off.

■ As scripted, tyre tracks in the mud pointed the way to G-BOVF.

The Doctor follows – unaware that a conjuror type, Kalid ('Leon Ny Taiy'), is watching on in his Quarters via a glassy ball.

■ The anagram 'Leon Ny Taiy' was concocted to preserve the surprise of the villain's real identity…

Tegan spots a citadel in the distance. With the BA crew, Nyssa suffers a premonition of danger… and Kalid sends the entranced passengers and crew from G-BOVF on a mission. Bilton and Scobie are distracted by a vision of the M4 motorway – another 'Indian rope trick', cautions Stapley.

■ As described by Scobie, the so-called 'Indian rope trick' (which most likely originated in a Chicago newsman's hoax of 1890) required a rope to be thrown up into the air and hang vertically with no visible means of support, so that the 'magician' and/or his assistant could climb it and 'disappear'. (The usual explanation is that the rope would be hooked over a barely-visible wire suspended between two trees, which the climber could then traverse.)

Meanwhile, the Doctor and Tegan have come across the wreckage of a spaceship.

■ In the Target telling, this 'vast' hulk is found in a shallow crater: 'Looters or salvagers had long since stripped it bare. The wind and freezing rain had eroded the gaunt superstructure.'

Stapley spots a group of people carrying the TARDIS – including Dave Culshaw (Barney Lawrence, uncredited) and Angela Clifford (Judith Byfield), members of G-BOVF's crew, who believe themselves to be in New York. Bilton and Scobie try to persuade them otherwise…

■ As novelised, Angela has plans for Bilton during the course of their New York stopover: '"Do you fancy that new Indonesian restaurant?" Angela was looking forward to an evening out in Manhattan with the man who was frantically trying to drag her back to reality…'

■ Shipley-born Judith Byfield (1952-1989) made her last television appearance as Ms Knight in an episode of spiv saga *Minder*: *Windows* (broadcast 7 March 1984), which also featured Janet Fielding as Janice and Patrick Troughton as Joe Mancini. Her obituary in *The Stage and Television Today* noted that: 'Determined not to give in to her illness, following chemotherapy she worked in the BBC training department at Elstree and also helped to run a co-operative agency.'

… but suddenly, several bizarre, lumpen creatures appear, causing Bilton and Scobie to vanish. The Doctor and Tegan return. Kalid looks on through the crystal, murmuring instructions. Four of the same creatures appear, surrounding the Doctor…

■ "Doctor!" warns Nyssa; "Behind you!" shouts Stapley – but it's only *after* this that the Plasmaton creatures materialise out of thin air. So what did Nyssa and the Captain see beforehand? The mentally sensitive Nyssa might have some sort of psychic premonition of their arrival, we suppose – but surely not the square-headed Stapley!

PART TWO

FIRST BROADCAST: 24 MARCH 1982

Caught in the plasma mass, the Doctor hears a Plasmaton Voice (André Winterton, uncredited) begging for his help…

■ Grimwade imagined the Plasmatons resembling 'life sized dolls with poorly defined limbs and blank features'; a far cry from their on-screen realisation, as expanded polyurethane jobs manufactured by external props builders Unit 22. On the other hand, the writer described the plasma mass that engulfs the Doctor here as a 'sea of mucous' – so perhaps it's just as well his instructions weren't followed to the letter!

The mass dissipates. Released, the Doctor describes the creatures as Plasmatons, a protein agglomeration "assembled from the atmosphere" via psychokinesis.

■ "You mean like that spoon-bending nonsense?" asks Stapley – thinking, presumably, of the cutlery contorted by the hand of the (alleged) illusionist Uri Geller.

Bilton and Scobie are transported to Kalid's Quarters. On the Heath, the Doctor's group is hailed by Professor Hayter (Nigel Stock), a hypnotism specialist from G-BOVF who believes himself to be in Siberia, hijacked by the Soviets.

■ Hayter represents the fictional 'University of Darlington'. Fictional at the time of production, that is; in 2011 the Middlesborough-based Teesside University (itself a Polytechnic until 1992) opened a second County Durham campus, known as 'Teesside University Darlington'.

■ Nigel Stock's association with producer John Nathan-Turner dated at least as far back as Sunday 16 December 1973, when he appeared as 'The Duke of Bookaroff – a stock character' in a one-night-only version of *Cinderella*, written and produced by Nathan-Turner, at the Theatre Royal, Drury Lane; later, he featured as semi-regular 'Jim Turner' in the cement dynasty saga *Flesh and Blood* (1980-82), on which Nathan-Turner served as a production unit manager.

As the TARDIS is installed in Kalid's Quarters, the Doctor asks Hayter to show them the way to the 'mausoleum' he escaped from after breaking the hallucinatory spell.

The Doctor struggles to keep a straight face as Kalid utters his incantations.

■ Hayter refers to "eidetic images", meaning exceptionally vivid mental pictures. (Fortunately, the Professor ascribing Nyssa and Tegan's claims to have travelled down a time corridor to 'dementia praecox' – an archaic term for schizophrenia – never made it from script to screen.)
■ The Professor claims to have been held in a 'mausoleum' or 'prison centre' "somewhere on the other side of that hill." "I want you to show us the way to this mausoleum," asks the Doctor... but he's seen the Citadel already! Shouldn't he *really* be asking, "I want you to show us the way *into* this mausoleum"? – because their eventual method of entry into the Citadel isn't shown!

Nyssa falls under the influence of the intelligence that tried to communicate with the Doctor – which uses her voice to warn them back. Watching remotely, Kalid summons up a plasma mass to engulf Nyssa before 'she' can speak further. Tegan volunteers to stay with Nyssa while the Doctor, Stapley and Hayter continue on… into the dark passages of the Citadel. Eventually, they arrive outside a large chamber with several exits, the Circus – where they see entranced passengers, including Bilton and Scobie, working at a strange stone wall.
■ According to Grimwade's novelisation, Kalid's slaves include 'Blue-rinsed American matrons, a pop star and his manager...' But which mystery artist of the era might that be, flying transatlantic? One individual would seem to fit the bill – who, early in 1982, was on the verge of dissolving his backing group and anticipating sustained solo success Stateside. Adam Ant, *The Fact of Fiction* is treading on you. (Imagine, though. Seriously, just imagine...!)

The Doctor continues on, making his way to Kalid's Quarters…
■ ... by following the tracks of the TARDIS, stage directions indicated.

… where he's confronted by the conjuror, who claims that he's 'summoned' the Doctor to this domain.
■ 'Leon Ny Taiy' audibly struggles with sibilance in his speeches – a consequence of the specially made fangs worn over the actor's own teeth.

At Hayter's urging, Stapley tries to pull Bilton out of his trance – breaking the spell with a mention of Tegan. Alerted to this, Kalid chants to release Nyssa from the plasma mass – and Plasmatons appear in the 'Circus' as Bilton is working on Scobie's hypnosis. Nyssa tells Tegan that an 'intuition' wants her to proceed to the Citadel: "The Doctor's in danger…"

Stapley, Scobie, Bilton and Hayter are transported to Kalid's Quarters, but held back behind an energy barrier.

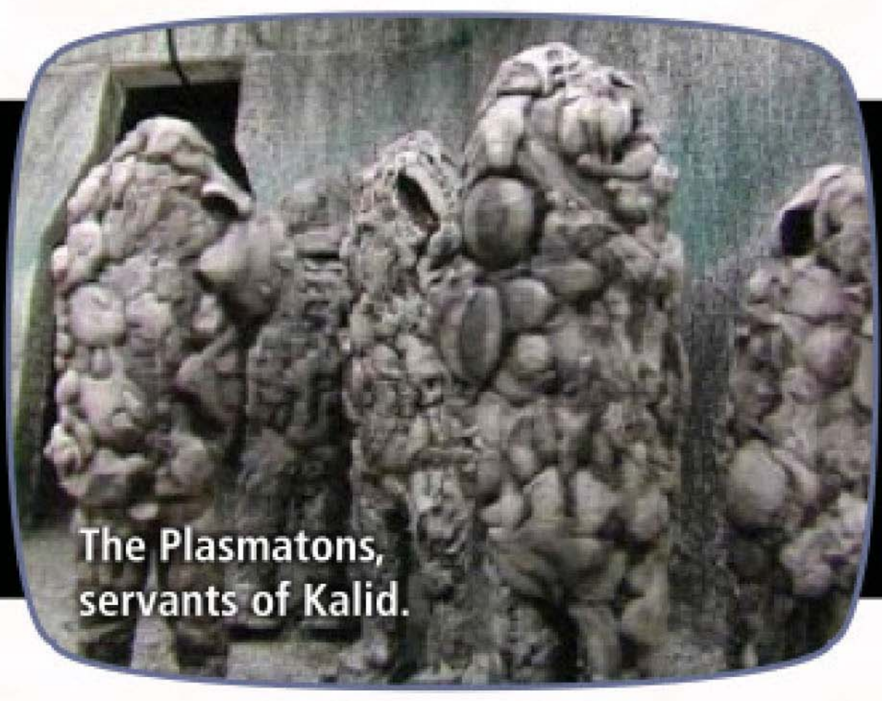
Kalid tries to bargain the humans' freedom for the key to the Doctor's TARDIS – then sees Nyssa leading Tegan towards the centre of the Citadel. He mutters a 'spell'… and Nyssa and Tegan are shocked to encounter Adric (Matthew Waterhouse) – who warns them not to advance, or he'll be destroyed.

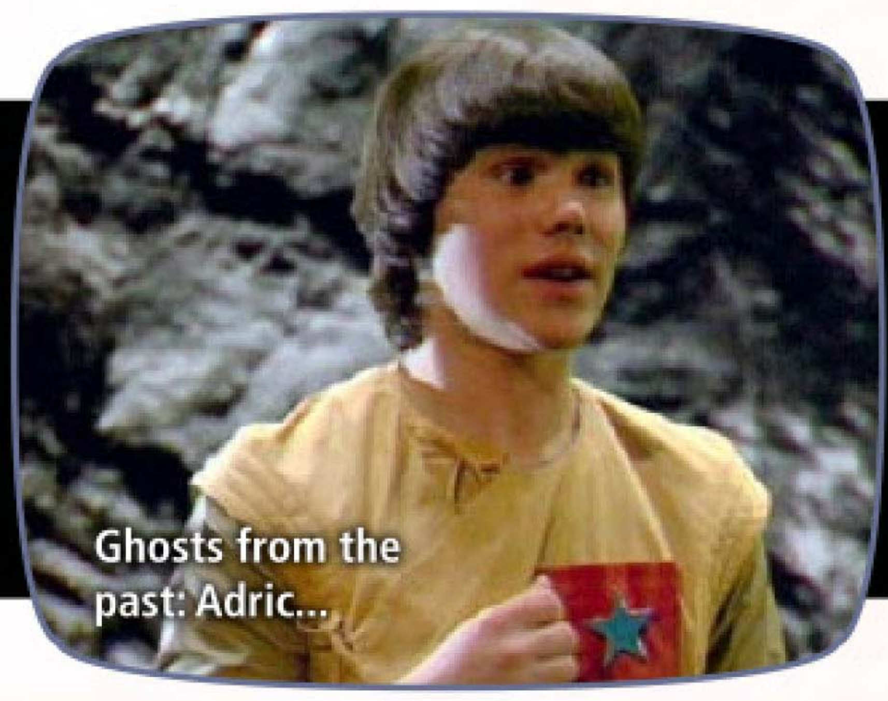
> **'Adric's sort-of resurrection was a late addition, written in by script editor Eric Saward at John Nathan-Turner's behest.'**

■ Adric's resurrection-of-sorts was a late addition, written in by script editor Eric Saward at John Nathan-Turner's behest – the producer having realised that Adric's name would otherwise be conspicuous by its absence from that week's *Radio Times* cast list, due to be published before *Earthshock*'s nasty surprise ending aired.

Nyssa sees that 'Adric' is wearing his badge for Mathematical Excellence – intact, despite being shattered when it was used to destroy the Cyber Leader. Knowing 'Adric' an illusion, they go on. Desperate to prevent them reaching the Sanctum – something he's been unable to do himself – Kalid summons up illusions of first the Melkur statue (Graham Cole, uncredited), then a Terileptil (Chris Bradshaw, uncredited), but Nyssa and Tegan are undaunted.
■ Spoilers! – in a few scenes' time, we'll discover that 'Kalid' is actually... the Master! Which renders this sequence puzzling, to say the least. The implication is that the Master is controlling the manifestation of these illusory monsters: Melkur, for example, was his own disguised TARDIS in *The Keeper of Traken* (1981). It seems entirely reasonable, therefore, to imagine that the Master conjured up an illusory Adric after observing that the boy *wasn't* with his travelling companions – thinking him still in the TARDIS, or on Concorde, perhaps (clearly, he didn't realise that Adric was dead, or he wouldn't have bothered). But why a Terileptil, from *The Visitation* (1982)? On the face of it, the Master must somehow be aware that Nyssa and Tegan have already encountered the old Soliton-suckers at some point – but how? It stretches credibility to imagine that a random Terileptil is conjured up out of Nyssa and Tegan's worst subconscious fears, or something; as Nyssa's dialogue suggests, the Master *himself* would be just that, surely, given that he was responsible for the deaths of close relatives of both of these women? And wouldn't Tegan fear the Mara (from *Kinda*, 1982) above the Master, even? This can only mean: the Master and the Terileptils have history of their own!

Kalid pushes the Doctor to surrender the TARDIS key, summoning up a two-headed monstrosity to menace the airmen and Hayter… ►


The Plasmatons, servants of Kalid.


Ghosts from the past: Adric...,

... and a Terileptil.

The Master casts off his conjuror's disguise.

Many hands make light work.

◄ ■ As scripted, Stapley swung a chair at the plasma cloud, rather than one of the rods around the raised platform – Grimwade having envisaged Kalid's Quarters containing 'mediaevalistic furniture', as opposed to anything obviously technological.
■ 'The Beast', as it was known, was in essence a two-handed foam rubber glove puppet, Chromakeyed into the scene.

Nyssa and Tegan have since entered the Sanctum…
■ Exactly how Nyssa and Tegan access the Sanctum isn't shown. It'll be glossed over in a Hayter/Tegan exchange in Part Three: "How did you get in?"/"Well, the wall just opened…" The Target telling troubles itself to dramatise the moment, however: 'There was another barrier… Groaning as if it were a living thing, the stone split apart. A cold luminance whitened their faces. They stepped forward into the light.'

… where Nyssa, alert to the danger faced by the Doctor, prises a stone from the wall and dumps it into a sarcophagus. There's a flash… and the monster dissipates. Cut off from the source of his powers, Kalid collapses, seemingly dead. Hayter inspects his 'crystal ball', finding only simple electronics. The Doctor is baffled…
■ His incomprehension would have been rather more comprehensible had Kalid's Quarters been full of 'necromantic trappings', with no obvious science-fiction elements – as Grimwade intended.

… but then 'Kalid' stands up, removing a face mask to reveal his true identity: he's the Master (Anthony Ainley)!
■ 'Leon Ny Taiy' = 'Tony Ainley', of course.
■ The name Grimwade gave the antagonist in his original storyline isn't known; the writer was asked to substitute the newly resurrected Master shortly before starting work on the script.
■ Why the (Ainley-choking) green snot streaming out of Kalid's nose? In Grimwade's scripts, the Doctor's dialogue made it clear that the villain 'must have been a Plasmaton all the time' – remember that 'sea of mucous' stage direction?
■ The intention, probably, was that the Master would then step out of the shadows, 'Kalid' having been a separate entity – a 'Plasmaton version' of the Master, as indicated elsewhere in the script. It seems, however, that was dropped in favour of a literal unmasking…!

PART THREE
FIRST BROADCAST: 30 MARCH 1982

The electronic components inside Kalid's globe came from the Master's TARDIS, realises the Doctor – who surmises that his enemy is stranded.
■ "So you escaped from Castrovalva…" says the Doctor, on seeing the Master revealed – remembering, of course, that the last time we saw the villain, he was being attacked by the artificially created townspeople of his artificially created town. Nonetheless, the pair have encountered one another since, sort of – according to Steve Lyons' audio drama *Destiny of the Doctor: Smoke and Mirrors* (BBC/AudioGO, 2013), in which the Master, still stuck in the collapsing dimension that contained Castrovalva, uses an alien Ovid sphere to project his consciousness to an English fairground in the 1920s, in an effort to entrap the Doctor once more.
■ The time contour generated by the Master as a "desperate lifeline to the future… accidentally converged with Concorde," notes the Doctor – but it's a whacking great coincidence that the Master just happens to have been exploring the exact same spot of land in the past which the Doctor had recently been trying to arrive at in the present-day. Oh, for a line suggesting that, over 140 million years in the past, the Xeraphin colonists themselves cleared the land to create runways for their spaceships on… inadvertently making Heathrow the ideal site for an airport in the future! (No?)
■ The real question is: why has the Master troubled himself to disguise his identity at all? He doesn't need to scare the kidnapped passengers, all of whom (it seems) believe themselves to be in New York; besides, on his first appearance, and on other occasions, he's seen doing the mystical conjuror bit entirely alone. We might be persuaded that Kalid's bizarre incantations ("Sharaz, sharaz tumal" and the like) are some means of verbal control over his globe device – that its resemblance to a crystal ball inspired his choice of disguise, even! – were it not for his various pidgin English mutterings to an empty room ("All things come to their appointed end soon…") Likewise, the disguise can't be for the Doctor's benefit, since he confirms that the Doctor has indeed fallen into his hands by accident.
■ Unless… what if the Master only decides to adopt this disguise *after* the Doctor arrives? Back in Part One, Kalid made his first appearance on screen a few moments after the Doctor declared, "Behind every illusion there's a conjuror" – so what if the Master only adopted his Kalid guise *because* he'd heard the Doctor speculating that a conjuror was involved? That'd suit the Master's sense of humour; and as for talking to no-one – well, he was just rehearsing the persona, in anticipation of seeing the look on the Doctor's face…!

WHERE ELSE HAVE I SEEN…?

KEITH DRINKEL (1944-) Scobie

Other Doctor Who appearances: *Catch-1782* [Big Finish audio drama] (2005) as Henry Hallam; *The Companion Chronicles: Frostfire* [Big Finish audio drama] (2007) as The Cinder; *Zygon* [BBV Productions video drama] (2008) as Bob Calhoun/Torlakhl. Other TV appearances include: *Thatcher: The Final Days* (1991) as John Major.

RICHARD EASTON (1933-) Stapley

Other TV appearances include: *The Saint: The Contract* (1965) as Chuck Powers; *Boardwalk Empire: Gimcrack and Bunkum* (2011) as Jackson

Parkhurst; *Mildred Pierce* (2011) as Charlie Hannen. Film appearances include: *Dead Again* (1991) as Father Timothy; *Revolutionary Road* (2008) as Mr Givings.

NIGEL STOCK (1919-86) Hayter

Other TV appearances include: *Out of this World: The Yellow Pill* (1962) as Dr John Frame; *The Avengers: Concerto* (1964) as Zalenko/*A Sense of History* (1966) as Richard Carlyon; *Detective: The Speckled Band* (1964)/*Sherlock Holmes* (1965)/*Sir Arthur Conan Doyle's Sherlock Holmes* (1968) as Dr Watson; *Out of the Unknown: Second Childhood* (1966) as Charles Dennistoun; *Adam Adamant Lives!: The Deadly Bullet* (1967) as Oliver Meadows; *The Prisoner: Do Not Forsake Me, Oh My Darling* (1968) as The Colonel; *Doomwatch: Project Sahara* (1970) as Cmdr Charles Keeping; *Tinker Tailor Soldier Spy: Return to the Circus* (1979) as Roddy Martindale; *Yes Minister: A Question of Loyalty* (1981)/*The Bed of Nails* (1982) as Sir Mark Spencer; *Knights of God* (1987) as Brother Simon. Film appearances include: *Brighton Rock* (1947) as Cubitt; *The Dam Busters* (1955) as Flying/Off FM Spafford, DFC, DFM; *The Lost Continent* (1968) as Dr Webster; *Young Sherlock Holmes* (1985) as Rupert T Waxflatter.

Nyssa and Tegan search for the Sanctum.

> **'Originally, Grimwade's aliens were the Zanadin from the planet Xeraphoz – hence the working title *Zanadin*.'**

Now, the Master needs the Doctor's TARDIS to penetrate the Sanctum, and tap its power. The Doctor surrenders the key after the Master threatens Stapley and Bilton with his compression weapon.

■ More than 'threatens', in fact – the Master actually triggers his weapon, exposing its inner bulb, as Stapley and Bilton step forward…!

The Master enters the TARDIS… which soon dematerialises. The Doctor believes the power source in the Sanctum allowed Nyssa and Tegan to enter. He asks the hypnotically-resistant Hayter to accompany him to the 'Circus', telling the BA men that the Master will return: "I left the, er, co-ordinate over-ride switched in."

■ *En route*, the Doctor tells Hayter that the Master was using the passengers to try to penetrate the Sanctum by force: "Let's hope they still have enough strength left to break down the wall for us" – a revision of the pretty unspeakable line, "Let's hope they don't develop an aversion to manual labour with the hallucinatory power knocked out."

At the Circus, they discover that the passengers are no longer hallucinating.

The TARDIS rematerialises in Kalid's Quarters; when the Master exits, Stapley and Bilton seize the opportunity to sneak inside. They succeed in activating the scanner – but hide behind the interior doors when the Master returns, and begins fitting components to the console…

Meanwhile, Angela directs the passengers to resume work on the Sanctum wall.

■ Answering Angela's worries about the rest of G-BOVF's crew, the Doctor speculates that, "Either they've been press-ganged into other work or they're locked up safely out of harm's way." Which is just as well – since otherwise the production team would have had to rehire John Flint as Captain Urquhart, seen only on film, or give expensive speaking lines to G-BOVF's First Officer and Flight Engineer (David Rogue and Richard Bonehill, both uncredited).

The Doctor points out the Master's TARDIS to Hayter – a Greek column. "That's where he's hidden the other passengers," he realises.

■ "The time. Yes, that's another thing," murmurs the Doctor – a thought that goes undeveloped after Hayter's "Huh?" As scripted, however, the Doctor continued, asking: 'How long is it going to take to get through that wall?' Five minutes, replied Hayter – giving the Doctor time to take a look inside the Master's TARDIS: "If only I can remember my way around…"

The Master has used a cabled 'induction loop' connecting his TARDIS to the Sanctum wall to power the time contour. As the Master struggles to reactivate the Doctor's TARDIS, the Doctor and Hayter drop through a hole in the roof of the Sanctum, bringing the stunned Nyssa and Tegan back to consciousness. The Doctor points out the sarcophagus – containing whoever it was that allowed Nyssa and Tegan to enter…

The Master again exits the Doctor's TARDIS. Quickly, Stapley removes components from the console, in an attempt at sabotage.

■ Stapley's efforts to throw a spanner in the Master's works was one of several scenes grafted into Part Three between the first and second studio sessions, the episode having been found to be significantly underlength.

■ Another of these padding scenes, in which the passengers in the Sanctum again fall under mind control, but Angela resists, followed directly on from here. This scene was recorded, but later cut when (ironically enough) the episode's first edit was found to be overlong!

The sarcophagus contains an "immeasurable intelligence at the centre of a psychic vortex…"

■ '… a great cerebellum which glowed and trembled' – in the eyes of those gathered around the sarcophagus in Grimwade's novelisation, at least.

… its personality divided into two aspects, good and bad; one helped Nyssa and Tegan, the other the Master. Hayter sees that the hole in the roof has been resealed: "We're trapped!"

The Master confronts Stapley and Bilton, saying that he now has all the parts he requires. Activating the console, he dashes out – and the TARDIS dematerialises.

The malignant part of the intelligence has reasserted its control over the passengers, realises the Doctor…

■ … because "someone filled in the hole", after all. "The passengers? Why?" asks Tegan – but the question, surely, is 'How?' How did the enslaved passengers manage to seal up a hole big enough for a man without being either seen or heard by those directly beneath? How, too, did they do it, given that we're on prehistoric Earth, where branches of B&Q are few and far between and buckets of filling cement are hard to come by? *How???*

Hayter finds a blue 'figurine', identified by the Doctor as a long-extinct Xeraphin – beings of immense mental powers who lived on the planet Xeriphas, before it was devastated by crossfire in the Vardon-Kosnax war.

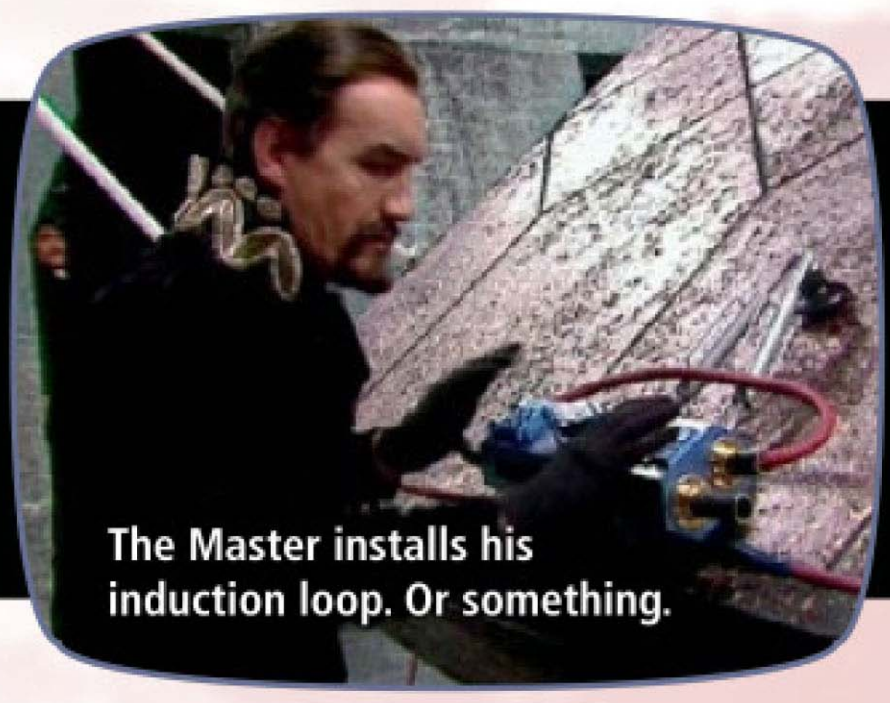
■ Originally, Grimwade's aliens were the Zanadin from the planet Xeraphoz – hence the working title *Zanadin* used, briefly, circa March 1980. Oddly, the

►

The TARDIS tests the pilot skills of Bilton and Stapley.

Tegan was not impressed with her Dapol figure.

Anithon of the Xeraphin.


The Master installs his induction loop. Or something.

◄ similar-sounding *Xanadu*, by Olivia Newton-John with the Electric Light Orchestra, went to No 1 in the UK charts for two weeks from 21 June 1980; does this explain the alteration?

The figurine proves to be an actual Xeraphin miniaturised by the Master's tissue compression eliminator: "Apart from the Master's victims, the entire race of the Xeraphin is in this sarcophagus."

■ In dialogue lost before recording, the Doctor exposited further, describing a process of "Reduction to a hypostatic amalgam" – 'hypostasis' being a concept with several meanings: in philosophy, the fundamental essence of things; and in theology, the union of humanity and divinity in Christ.

Stapley and Bilton discover that the TARDIS is hovering in the air above the Citadel.

The entire Xeraphin race amalgamated themselves into one organism, says the Doctor; now the Master wants to place the neuronic nucleus inside his TARDIS, to replace his exhausted dynamorphic generator.

■ Craig Hinton's Sixth Doctor novel *The Quantum Archangel* (BBC Books, 2001) claims that the exhausted state of the generator in the Master's TARDIS came about as a direct consequence of his botched escape from Castrovalva.

Nyssa succumbs to the returning power. At the Doctor's warning, Tegan pulls her back – but Hayter steps forward in Nyssa's stead, touches the sarcophagus and is enveloped in a yellow light. He dies.

■ "The Xeraphin contains the wisdom of the universe..." says the possessed Nyssa – whereupon an unidentified something flaps up and then down inside the sarcophagus prop, presumably unintentionally!

■ Why does the Doctor simply stand by expostulating while Hayter destroys himself? (In fact, Grimwade's stage directions had asked otherwise, but seemingly the choreography proved unworkable in studio; in his novelisation, Grimwade describes an 'unseen hand' restraining Tegan and the Doctor as they struggle to hold Nyssa back – meaning there's no-one to stop Hayter.)

In the passages, Scobie encounters Angela, who is struggling to resist the illusions.

■ This, again, was padding dropped into the script between the first and second studios.

Meanwhile, Hayter's body has broken up. A Xeraphin materialises above the sarcophagus, introducing itself as Anithon (Hugh Hayes).

■ The Target telling has 'all that had been Hayter... reduced to a shimmering cloud of minute particles which rose up and floated above the sarcophagus'. Anithon then forms inside this 'hovering nimbus' – underlining the Xeraphins' need to use Hayter's physical essence in order to materialise.

Best of enemies!

> **'At the time of filming there was no doubt that Janet Fielding would be returning for the next season as Tegan.'**

Anithon claims that the Xeraphin travelled to the deserted Earth in search of a new home, but melded into a single bioplasmic body to protect themselves from radiation poisoning. The Master arrived the moment the species began to regenerate, but his psychic influence caused the Xeraphin to become divided – as is demonstrated when the dark Zarak (André Winterton) splits from the light Anithon, proclaiming himself the "new order of the Xeraphin... Nations shall prostrate themselves before us."

■ "I think we're winning," says Nyssa – around which point the shadow of an uncovered microphone can be seen cast on the wall behind her shoulder.

Zarak summons others like him; laying hands on the sarcophagus, the Doctor, Nyssa and Tegan try to use their minds to will the dark Xeraphin not to appear.

■ As well as Kalistoran, Vaan and Mordal, dialogue trimmed prior to recording named two more dark Xeraphin: Alkarim and Zarindas.

They succeed – but all this time, the Master has been adjusting the induction loop connecting his TARDIS to the Sanctum. The sarcophagus disappears – transferred to the centre of the Master's TARDIS. "It means the Master has finally defeated me," realises the Doctor.

PART FOUR

FIRST BROADCAST: 31 MARCH 1982

The Master herds the passengers into his TARDIS, which dematerialises. Still stuck in the Doctor's TARDIS, Stapley and Bilton are astonished when Hayter enters the Control Room.

■ In the Target telling, Stapley has 'not experienced such a rough ride since a mechanical descent by a young First Officer on the simulator at Filton' – a reference to the Gloucestershire aerodrome from

The TARDIS hovers over the Citadel.

The Master...

... and the Doctor trade gizzmos.

Tegan misses her flight.

The Doctor lands the TARDIS outside the Sanctum.

where the Concorde 002 prototype made its maiden flight, on 9 April 1969.

Moments later, the TARDIS materialises in the Sanctum.

■ "Who's piloting it?" wondered Tegan, not unreasonably, in the script.

The Doctor rushes inside – but Hayter, who piloted the Ship, has vanished; what Stapley and Bilton saw was possibly a telepathic projection. The Doctor materialises the TARDIS outside the Sanctum, in front of Scobie. The Master's TARDIS will still be in this time zone – but not yet fully operational.

■ Unsurprising that the Doctor's surprised to learn that the Master's TARDIS looks "something like a Greek pillar," in Scobie's words; true, it adopted this incongruous form in *Logopolis* (1981), and still had this shape in the opening moments of *Castrovalva* – but when he (and we) last saw it, it was disguised as a fireplace in the Portreeve's house. The chameleon circuit is clearly fully functional, as we'll see soon enough – so why has it returned to the form of a Greek pillar, rather than a big rock, or a brontosaurus, or anything?

Back in the TARDIS, the Doctor instructs Nyssa to take his Ship back to the Concorde Hold, along with the BA men – and tells Stapley to ready his aircraft for immediate takeoff.

Meanwhile, the Doctor and Nyssa return to Kalid's Quarters, but find the parts taken from the TARDIS gone.

■ The Master has taken everything with him, "including the bits of my TARDIS", complains the Doctor, checking the base of the now-useless 'crystal ball' – which is where he identifed components from the Master's TARDIS (not his), early in Part Three. But the Doctor wasn't around to witness the Master removing parts from the console of his TARDIS, and Stapley and Bilton haven't yet told the Doctor about their 'sabotage', because it comes as news to him later – so how does he know that bits are missing, and why does he expect to find them under Kalid's ball?

They return to G-BOAC, having caught sight of an undamaged G-BOVF in the distance – the Master's TARDIS, asserts the Doctor, which the villain has materialised around the plane. But before the Doctor can carry out his plan to materialise his TARDIS around the Master's…

■ "You know what happened before," cautions Tegan – evidently recalling her experiences in the Master's TARDIS in the Doctor's TARDIS in the Master's TARD- (oh, you get the idea) in *Logopolis*.

… G-BOVF dematerialises; then reappears, no more able to escape this time zone than the Doctor's TARDIS. Outside, the Master accuses the Doctor of switching "the temporal limiter for the time lapse compressor" – the result, in fact, of Stapley's sabotage.

■ A shot of the Master delivering the line, "Devious to the last, Doctor," at the entrance to his TARDIS (*ie*, at the *ersatz* G-BOVF's hatchway) was scheduled to be filmed on the original Concorde day, before snowy weather caused its cancellation – but Anthony Ainley was unavailable for filming on the rearranged Monday 11 January shoot, and so the shot was lost.

The Doctor persuades the Master to exchange the passengers and various of his TARDIS components in return for the temporal limiter… Eventually, with the last of the passengers freed, the two Time Lords swap components – and the Master's TARDIS dematerialises, tracking the time contour back to twentieth-century Heathrow.

While Tegan helps herd the last of the passengers aboard G-BOAC…

■ Where's Angela? This is *her* job, surely? – but Angela's not been seen since the Master ordered her inside his TARDIS, 18 minutes and 45 seconds into Part Three. She might simply be inside Concorde, we suppose – but is it possible that she's been kept behind in the Master's TARDIS, to serve him in-flight drinks and nibbles? (Or, less happily, as the "source of protoplasm" that the Doctor not long ago claimed that the Master required.)

… the Doctor tells Nyssa that there's an 'inhibition factor' programmed into the temporal limiter he gave the Master: "He'll arrive after us." Soon, G-BOAC takes off from the wilderness…

■ Buildings are just visible in the background of the stock footage used to show G-BOAC accelerating across the ground. It's 140 million years BC. Perhaps the Xeraphin built more than just the one Citadel. Er…

■ Then, as G-BOAC takes off, a bird flies across the screen. It's 140 million years BC. Er… perhaps it's an as-yet-unidentified species of pterosaur?

The Doctor programs G-BOAC's flight computer, then dematerialises his TARDIS from the Hold – hopefully reversing the process of the time contour.

Back at Air Traffic Control, G-BOAC suddenly reappears on the radar, and descends towards Heathrow. The TARDIS materialises on a Car Park roof…

■ At one stage, it seems Grimwade imagined these scenes taking place beside the [John] Alcock and [Arthur Whitten] Brown Memorial, a statue dedicated to the two men who made the first direct flight across the Atlantic – which, in 1982, stood outside the [old] Control Tower (but has since been moved to the outside of the airport's Visitors Centre). Perhaps unsurprisingly, an alternative was found – the roof of the Terminal 3 Car Park, for scenes filmed on Thursday 7 January.

Tegan goes to divert two approaching policemen. The Master's TARDIS appears, hanging in the air – but it's unable to land at the same co-ordinates, since the Doctor's TARDIS got there first. It dematerialises…

■ … knocked back into time-space 'like a croquet ball' in the script, a line left over from a time before the Fifth Doctor's cricket obsession had been established; "like a straight six into the pavilion," is Peter Davison's own amendment.

… on its way to Xeriphas, where the atmosphere will now be clear of radiation. Since the extra energy aboard will cause his temporal limiter to need replacing, the Doctor hopes the Master will be stuck there for good…

■ Fat chance. He's back in *The King's Demons* (1983).

Inside the terminal building, Tegan hears an Air Australia departure for Sydney announced…

■ Val McCrimmon – otherwise Assistant Floor Manager on 13 *Doctor Who* serials, beginning with *The Sensorites* (1964) – makes another walk-on appearance here, as in *Earthshock*.

In the Control Centre Office, Stapley, Bilton and Scobie explain to Sheard that G-BOVF has been "on the other side of the sewage farm" for 140 million years: "You just have to dig it up."

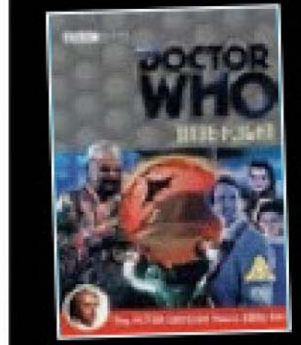
■ 140 million years ago, the land that modern-day Heathrow stands on was part of the supercontinent Pangaea, then in the process of breaking up – and therefore didn't occupy the exact same spatial co-ordinates. (There's a remarkably similar schoolboy error in the final episode of *Earthshock*; see *The Fact of Fiction*, **DWM** 441.) So wherever the remains of G-BOVF moulder, they're nowhere nearby…!

They're summoned to the car park roof, where the Doctor asks Sheard to explain his presence to a policeman – then ducks inside the TARDIS, which dematerialises. Too late, Tegan runs up. "I thought you were going with the Doctor," says Stapley. "So did I," says Tegan.

■ At the time of filming, there was no doubt that Janet Fielding would be returning as Tegan in the following season, beginning with *Arc of Infinity* (1983). Nonetheless, Grimwade had been asked to write Tegan's abandonment into his script around the time of its commissioning, late in 1980 – so *Time-Flight* might indeed have marked her permanent retirement. But since no copy of Grimwade's original story outline of March 1980 is known to have survived, the really intriguing question is: did its airport setting inspire the creation of a stewardess companion in the first place? The first character outline for Tegan, partly devised as a lure for potential Australian co-producers, was issued on 1 August…

■ Here's an equally intriguing counterfactual: had Grimwade not been offered the directing gig on *Full Circle* around the time that outline was delivered, a full draft script, earmarked to become the final serial of Season 18, might well have existed by the summer of 1980, when Tom Baker made the decision to leave the series – raising the possibility that, in some parallel world, the Fourth Doctor regenerated after falling from the roof of the car park of Heathrow's Terminal 3… Maybe not *that*, exactly. But stranger things have happened… DWM

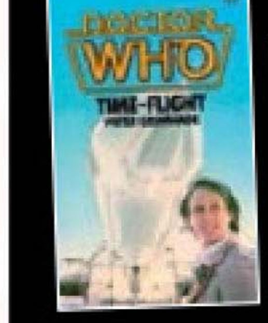
FURTHER INFO



DVD
COMPANY 2|entertain
YEAR 2007
CAT NO BBCDVD 2327A
AVAILABILITY Out now as part of the *Time-Flight/Arc of Infinity* DVD box set

VIDEO
COMPANY BBC Video
YEAR 2000
CAT NO BBCV 6878
AVAILABILITY Deleted

NOVELISATION



COMPANY WH Allen & Co Publishing Ltd/ Target Books
YEAR 1983
BOOK NO 78
AUTHOR Peter Grimwade
AVAILABILITY Out of print

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

TIME TO CHANGE

They say clothes maketh the man – but do they maketh the Time Lord?

BY **JACQUELINE RAYNER**

Peter Capaldi's costume has been revealed. "Ooh la la!" said Non-Fan Twin upon seeing it, although I wouldn't take that too seriously as a verdict as recently he's been saying "Ooh la la!" to almost everything. "I hoped he wouldn't have a tie," he continued. "I don't like ties." He has to wear a tie to school, you see. Back in 1979 Lalla Ward opted to dress Romana in pinafore and boater to make girls feel better about school uniform; Turlough doesn't seem to have had the same effect for boys. Costume designers, if you happen to read this, a red-and-black striped tie for Mr Capaldi might make all the difference in our house on school mornings.

Fan Twin thought the costume was 'really good'. He especially liked the red lining for the coat, even though he had to concede it almost certainly wasn't that colour because the Doctor supported Manchester United.

Husband thought it looked like a magician's outfit, a verdict that was seemingly shared by every fan on the internet who had Photoshop. He – a one-time menswear assistant (as in clothing department, not Britpop group) – thought the top-buttoned shirt needed a tie, although I didn't canvass his opinion on whether red and black stripes were the way to go. And me? Oh, I loved it. I've heard a few sneers about the cardigan, but that's probably my favourite bit. I love a good cardie. I like to think cardie-fan Barbara knitted it, lying back on her strange faux-ergonomic bed between adventures, and the Doctor found it at the back of the wardrobe after all these years.

Of course, the Twelfth is not the first be-cardied Doctor. Our watchthrough recently took in *The Ark in Space*, and there's the Fourth Doctor merrily wandering around in diamond-patterned knitwear. And you know what? It looked really odd. The Fourth Doctor without that long coat – his silhouette was all wrong. It's funny how much we associate a certain 'look' with each Doctor. 'Clothes maketh the man' and all that. Nowhere is that more in evidence than the early Fifth Doctor period, where it seems the TARDIS wardrobe must have accidentally got jettisoned along with the Zero Room leaving behind only a pseudo-cricket costume, a pair of space pyjamas, a velvet trousersuit and a mauve air-hostess uniform. Many jokes have been made about TARDIS laundry facilities, but actually the consistency is probably comforting for the child viewer – I suspect I'm not the only parent who's had to endlessly wash the same top when their small child decided it was the only thing they would ever wear. Probably sensible, practical Nyssa sneaked Adric's mustard-and-khaki outfit off the bottom of his bed every night and gave it a quick spin in the TARDIS washing machine (remembering to remove his badge for mathematical excellence first so it didn't make a hole in the top), and returned it neatly ironed ready for when he woke up the next morning.

There are some amazing outfits in *Doctor Who*. I am particularly fascinated by the hilariously ridiculous cake-like hats that crop up every now and again (Samantha Briggs and Maren of Karn, I'm looking at you). And there I am, being something I hate. It was the BAFTAs last week, so cue the usual 'hit or miss' newspaper/online/tv reports judging everyone's clothing choices, and I find that loathsome (even if less harmful than the judgements on people's appearances overall). In the real world, laughing and pointing at someone's cake-shaped hat can only cause hurt feelings. (Slight tangent, but one of my favourite stories about Jon Pertwee is his insistence that Caroline John be allowed to wear trousers to go into a cave in *Doctor Who and the Silurians*, rather than the (more 'attractive') miniskirt the production team were forcing on her. That certainly increased my respect for him.)

Of course, most people are guilty of some form of hypocrisy along the cake-shaped hat/not judging line. I guess it is contradictory telling your children that appearances don't matter while at the same time coming out with the parental cliché line "you're not going out looking like that!" (mainly in relation to dirty faces/ketchup stains/T-shirts accidentally tucked into pants in our case). But sadly we know that the world judges and that after tabloids and women's mags, other children are the ones who will judge the most and be the cruellest. We can't change that, so we try to ensure there's no reason for our children to be picked on even while telling them not to care if someone sneers (although one of the things about having twins is the reassurance that if you send them in to school in a rubbish costume for World Book Day, or if you haven't got them the trendiest trainers, they won't be alone – and there's always someone who'll stand up for them if ridicule comes their way. Speaking of ridicule, my current assignment is to make a chicken costume for a music festival, and if I produce something that's even half as good as the Ergon, Fan Twin can consider himself lucky.)

So I really, really get what Lalla Ward was trying to do back in 1979. What a brilliant thing, to try to make children feel more comfortable, less conspicuous in their hated school uniform. Some other kid catcalls on the bus? You can ignore them, because you look like Romana. Hurrah also for the Sixth Doctor, wandering the streets in a frankly hideous (sorry, judging again) outfit and not caring a jot what anyone thinks. Woo for Victoria, who happily throws off the conventions she's been brought up with and puts on a miniskirt (which if you think about it is pretty much like a 2014 girl running around topless because she's been told it's OK in the future). And an especially big cheer for Doctors who wear cardigans. Tie or no tie, just do your own thing. **DWM**

> **'Costume designers, if you happen to read this, a red-and-black striped tie for Mr Capaldi might make all the difference in our house on school mornings.'**

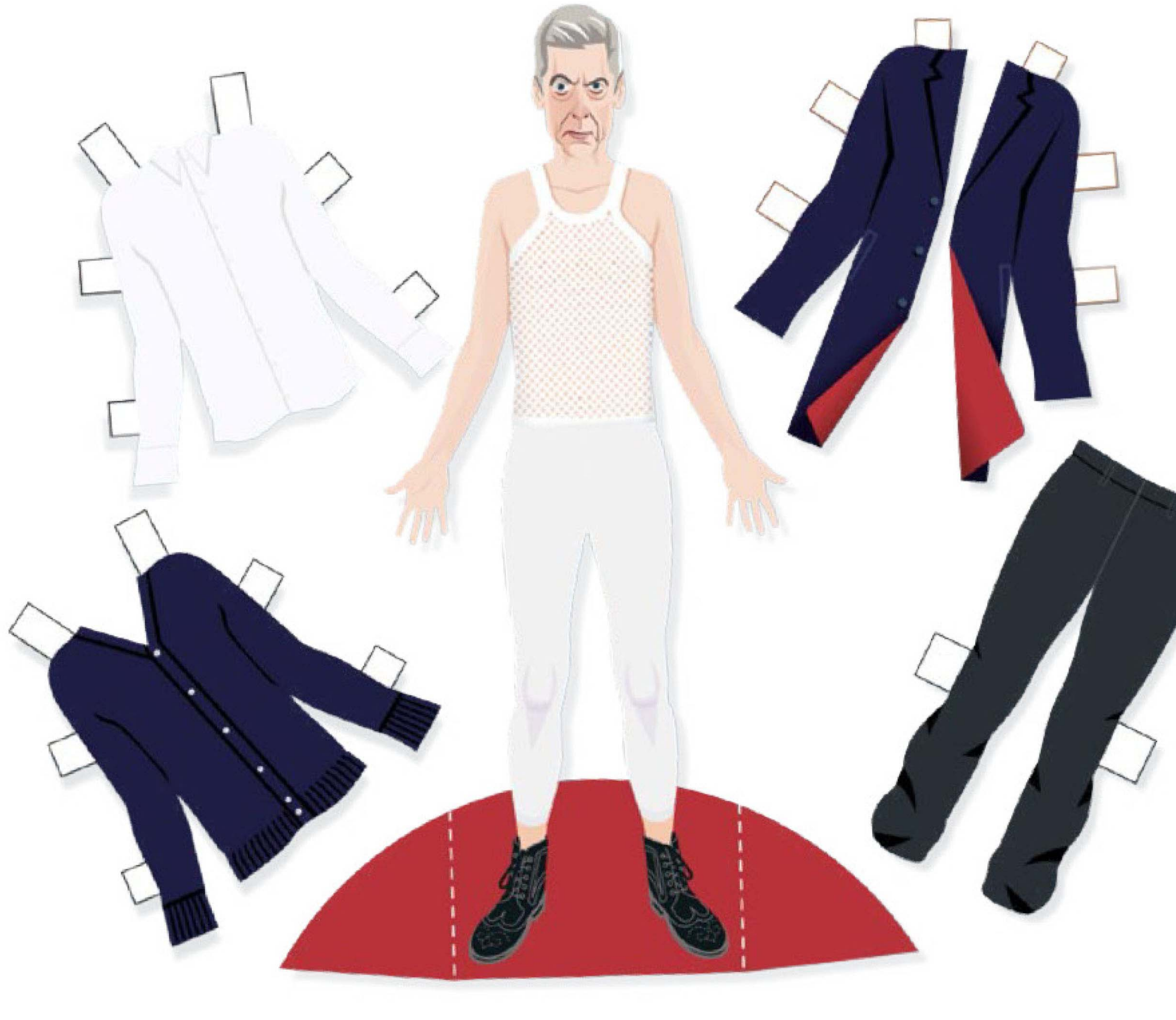


ILLUSTRATION: **BEN MORRIS**

THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

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'Time's Horizon evokes memories of classic, Philip Hinchcliffe era *Doctor Who.'*

Dark Eyes 2 **AUDIO**

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'The focus on Leela allows Tom Baker to lurk at the edges of the play, interjecting with witty eccentricities...'
White Ghosts **AUDIO**

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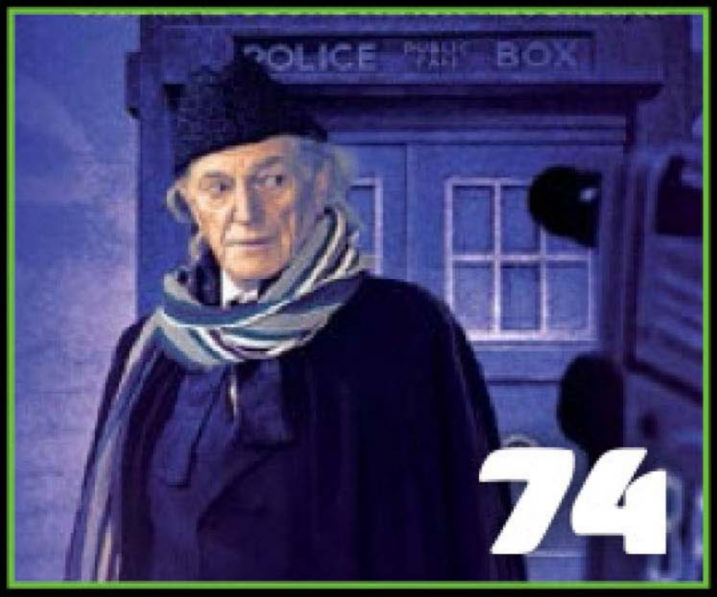


'*The Right Man* is a stately, no-nonsense piece that reflects Hartnell's long career.'
An Adventure in Space and Time Soundtrack **AUDIO**

75

'Jenny Colgan manages to move between gags, creepiness and several exciting set-pieces with ease.'
Into the Nowhere **EBOOK**

TELEVISION
DVD
AUDIO
BOOKS

Dark Eyes 2

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs, Alan Barnes, Matt Fitton
STARRING Paul McGann (the Eighth Doctor), Ruth Bradley (Molly O'Sullivan), Nicola Walker (Liv Chenka), Alex Macqueen (The Master), David Sibley (The Eminence), Natalie Burt (Dr Sally Armstrong), Nicholas Briggs (The Daleks)
RRP £20.00 (CD), £20.00 (download)

From an alien planet in the far future to England in 1918, featuring the return of old enemies and old friends, and the emergence of a deadly new threat, this second *Dark Eyes* box set is even more expansive and varied than the first. Consisting of four separate but linked audios – with a slightly less all-pervasive umbrella theme than the first collection – it seems like a natural progression.

It also feels like a natural response to one of the best jaw-dropping moments of last year: Paul McGann's onscreen return in *The Night of the Doctor*. Those precious last eight minutes of the Eighth Doctor undercut a lot of assumptions about his role in the Time War: he was never a part of it. So whereas the first *Dark Eyes* box set seemed to be leading the Doctor to the point where he becomes a Time Warrior, *Dark Eyes 2* changes tack slightly, giving us a Doctor more willing to work behind the scenes, trying to minimise the effects of the growing conflict between Daleks and Time Lords, and focus their attention on an even more dangerous enemy. These plays feature an Eighth Doctor who's rediscovered his passion for life, and they're more fun for it.

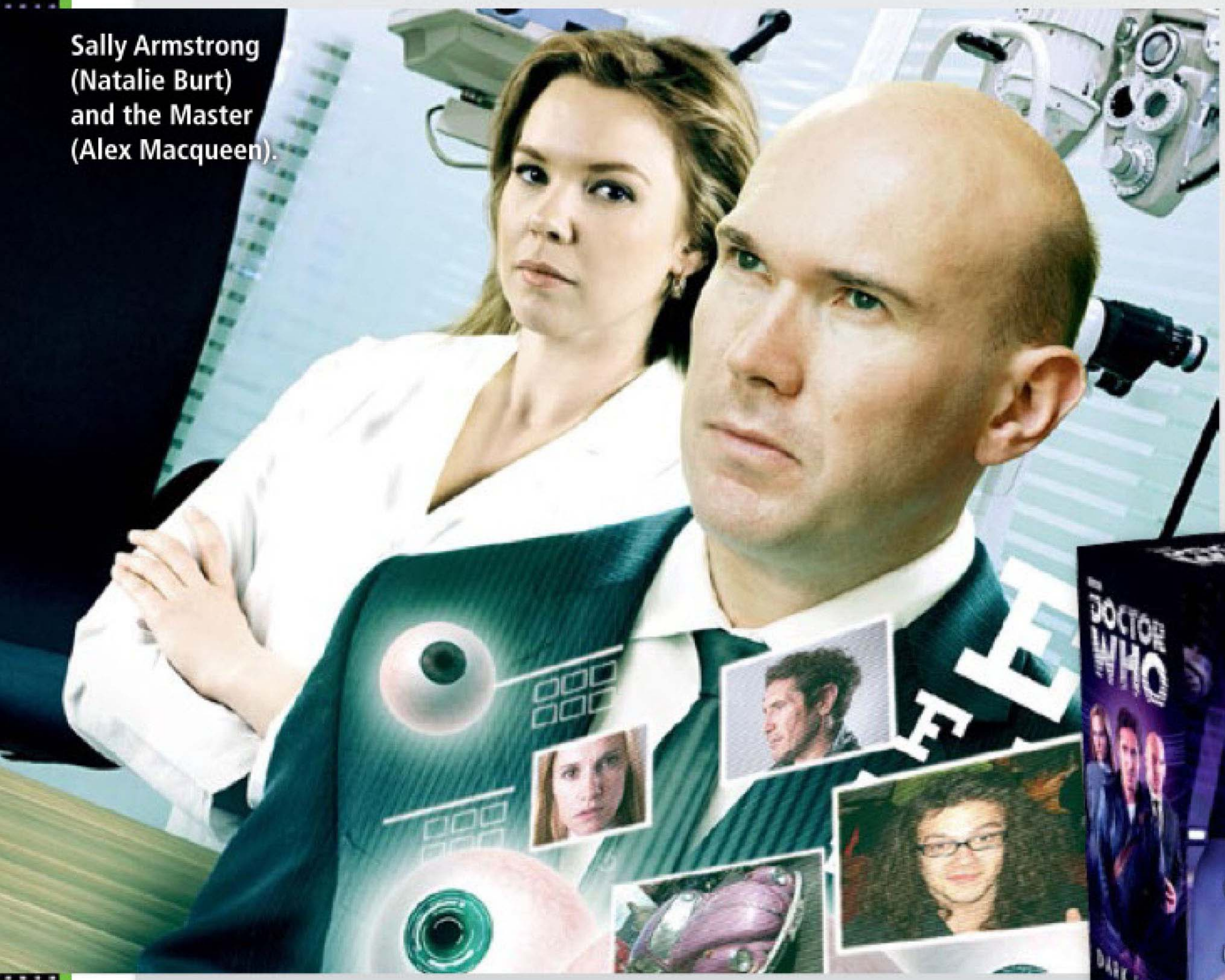
> **'Liv Chenka tries to help but won't fight, a mantra that obviously inspires the Doctor in later life...'**

That said, there's not much joy on display in Part One: *The Traitor*, written by Nicholas Briggs. Playing like a grim coda to Briggs' earlier *Dalek Empire* audio series, it takes place on the planet Nixyce VII, which is occupied by a Dalek task force, with its people forced into slave labour or – worse – robotisation. When the Doctor arrives, alone, on the planet he's already a man with a plan; a plan that brings him into conflict with the small band of freedom fighters, and with medical officer Liv Chenka (who first appeared in the Seventh Doctor audio *Robophobia*).

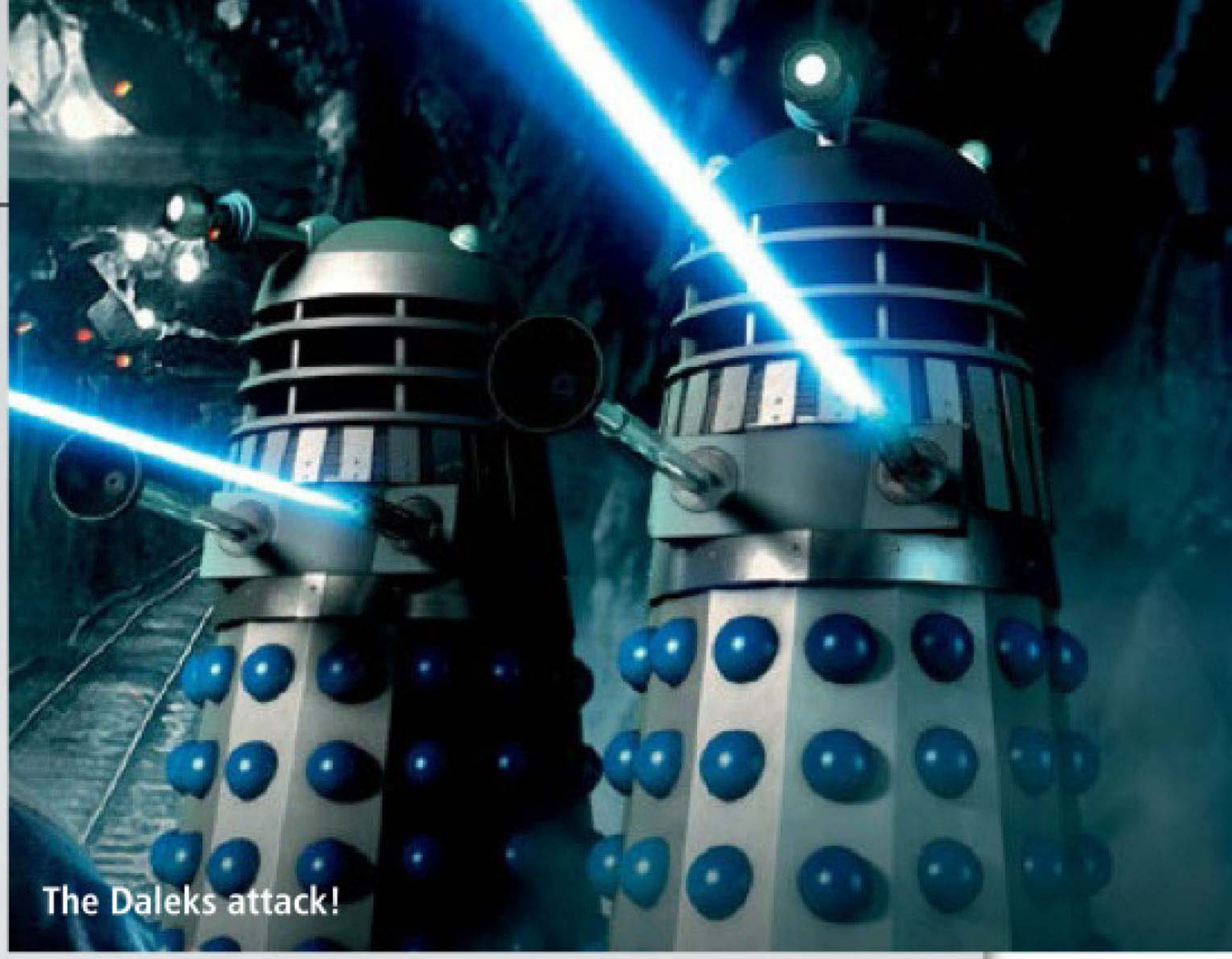
Liv tries to help where she can, but she will not fight – a mantra that obviously inspires the Doctor in later life. While some would call her a traitor for not making a stand, the fact that she's saving lives is all the victory she needs. But it won't be enough in the long run, because the terrifying Dalek Time Controller – a creature that sounds like a saner Davros and exists in a special relationship with time – has its own plans, which involve transforming the whole planet into a devastating weapon.

The Traitor, which crams pretty much a whole season's worth of *Dalek Empire* story into a single play, gets the collection off to a strong start, even if it sometimes feels like a Nick Briggs 'greatest hits' collection. But if the point is to open *Dark Eyes 2* with grand, high-stakes space opera, while introducing a new companion, it succeeds

Part Two: *The White Room*, by Alan Barnes is initially jarring. It switches from a war-ravaged future to Baker Street, London at the end of World War One. Here, the Doctor's arrival is the spark that ignites a nightmarish scenario involving an alien virus and the retrogenitor particles that gave Molly her dark eyes.


Sally Armstrong (Natalie Burt) and the Master (Alex Macqueen).

The play initially wrong-foots the audience by jumping from a dark Dalek story into a much more mercurial historical adventure, and it develops in a particularly unexpected way: time slippages, ghostly people out of sync with the rest of the universe, and the threat of a deadly plague hanging over everything. Stick with it to the end, and you are rewarded with a truly spine chilling climax that brings all the plot threads together superbly.


The Daleks attack!

The White Room is most notable for reacquainting us with Molly O'Sullivan. It's an interesting choice to sequelise the original *Dark Eyes* with two separate strands – one relating to the Dalek/Time Lord conflict and the other to Molly's condition, and it helps to re-establish Molly's relationship with the Doctor and her character – as a driven, no-nonsense young woman who won't stand for any of the Doctor's shenanigans, even while she's secretly very fond of him.

With the Doctor and the nurse together once more, Part Three: *Time's Horizon* unites them with Liv Chenka for an adventure that's pure, classic base under siege. Writer Matt Fitton resurrects the monstrous Eminence from the audio *The Seeds of War* – a deadly gas from the end of time that converts living things into zombie foot soldiers.

Resolutely traditional, *Time's Horizon* evokes memories of classic, Philip Hinchcliffe-era *Doctor Who* – brightly lit spaceship corridors can be every bit as gothic and spooky as cobweb-strewn secret passages, particularly when they're being prowled by ghastly possessed cadavers. Fitton sets up the Eminence as a credibly nasty threat to the universe (which is important, since they're going to become a recurring Big Finish baddie).

There's a lot of fun to be had in the meeting between Liv and Molly – given Liv's previous encounter with the Doctor in *The Traitor* didn't end well, she's naturally suspicious of his motives, whereas Molly has a much more favourable view. It's a tension that's not resolved by the end of this play, and carries on into Part Four: *The Eyes of the Master*.

Also by Fitton, and showcasing the return of Alex Macqueen as the darkly camp Master (previously heard in *UNIT: Dominion*), the final play gives the box set – and indeed, the whole Eighth Doctor era – a sense of starting to come full circle (after all, the Eighth Doctor's first adventure began with a literal look into the eyes of the Master). With the Master admitting he's been freed from the Eye of Harmony by the Time Lords, his confrontations with the Doctor start to explore why the Time Lords wanted to bring him back as a weapon, and perhaps give the Doctor a glimpse of what he might become if he threw himself into the role of warrior. The rest of the story exists as a way to bring the two characters together, and sets up a number of ongoing plot threads to be picked up in *Dark Eyes 3*, already scheduled for later this year.

With *The Night of the Doctor* explicitly paying tribute to the Eighth Doctor's audio adventures, *Dark Eyes 2* could have been a chance for Big Finish to rest on its laurels. Instead, we get a box set that's bigger, bolder and better than the original. **MATT MICHAEL**

DOCTOR WHO
DARK EYES 2
BIG FINISH

White Ghosts

AUDIO DRAMA Big Finish
WRITTEN BY Alan Barnes
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Virginia Hey (Bengel), Bethan Walker (Aranda), Gbemisola Ikumelo (Morandi), James Joyce (Candelli/Harvester)
RRP £10.99 (CD), £8.99 (download)

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
WHITE GHOSTS
BY ALAN BARNES
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING VIRGINIA HEY
FULL CAST AUDIO DRAMA
BIG FINISH

At the conclusion of the last Fourth Doctor audio, *The King of Sontar*, the Doctor and Leela weren't exactly seeing eye to eye. *White Ghosts* picks up a few days later: Leela has gone missing in the TARDIS, and by the time the Doctor finds her there's a bigger problem – the Ship has been forced down on a distant planet of near-endless night. Worse, it's home to a bunch of hostile vegetation, and missiles are about to rain down.

Alan Barnes' last play for the Fourth Doctor line was the all-action *The Oseidon Adventure*. *White Ghosts* is the opposite extreme: darker than usual, claustrophobic and minimal. It pans out like a grim fairy tale, complete with (metaphorical) big bad wolves and a forest of thorns straight out of *Sleeping Beauty*.

The premise – a distant, dark planet that seems to be utterly hostile to all life, with a survey team searching for solutions to problems at home, cut off a long way from home with plenty of internal politics to complicate matters and a dose of body horror – is straight out of *Planet of Evil*. But while the earlier story was a pretty standard werewolf story, *White Ghosts* develops in a more unexpected and frightening way.

The survey team on the planet have taken to genetically modifying themselves with bat DNA to survive in such a hostile environment, which, apart from leading to a fun in-joke about the original Season 15 opener, put this listener in mind of the Vin Diesel movie *Pitch Black* – with shining eyes glimmering in dark places. It's all very creepy and effective.

At the heart of all these plays is the relationship between the Doctor and Leela. After a rocky start to this series, the Doctor is not so sure he's a great mentor for Leela. Leela, meanwhile, has taken matters into her own hands: given they keep landing there she's learning to read English so she can better prepare to fight the monsters of England. What works well in *White Ghosts* is the focus on Leela, including, in a startlingly effective moment, Louise Jameson narrating Leela's feelings and actions as she goes into battle – like a series of comic strip panels.

That focus on Leela also allows Tom Baker to lurk at the edges of the play, interjecting with witty eccentricities or growled warnings until he finally steps in and takes charge. It's closer to the Graham Williams stories – when Romana often took a more leading role, than the Hinchcliffe episodes, where the Fourth Doctor was as prominent as the Third – and it's very effective here.

Aside from a slightly rushed climax, *White Ghosts* is a strong play – and its conclusion is absolutely pitch black. As Leela reflects, happy endings only happen in fairy tales. Darker than usual indeed. **MATT MICHAEL**

Luna Romana

AUDIO READING Big Finish
WRITTEN BY Matt Fitton
PERFORMED BY Lalla Ward, Juliet Landau and Terry Molloy
FEATURING The Fourth Doctor, Romana I, Romana II and Romana III
RRP £x.xx (CD), £ (download)

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
LALLA WARD AND JULIET LANDAU
LUNA ROMANA
BY MATT FITTON
THE AUDIO ADVENTURES OF DOCTOR WHO
WITH TERRY MOLLOY AS QUADRIGGER STOYN
THE COMPANION CHRONICLES
BIG FINISH

Big Finish's 50th anniversary *Companion Chronicles* series concludes with an extended, two-disc release that. Alongside Terry Molloy as Quadrigger Stoyn (previously heard in *The Beginning* and *The Dying Light*), the story features no fewer than three incarnations of the Doctor's Time Lady friend, Romanadvoratrelundar (Romana for short).

The First Romana and the Fourth Doctor arrive in Ancient Rome in search of the sixth and final segment of the Key to Time. Meanwhile, the Second Romana and the Fourth Doctor land on a lunar theme park. The story of how and why these two space/time locations are connected forms the backbone of the story – and an added complication is that on the eve of Gallifrey's darkest hour Juliet Landau's Third Romana (introduced in the last series of *Gallifrey* plays) reflects on both adventures.

If it all sounds devilishly complicated, rest assured – it's not as confusing when you actually listen to it. But with a longer running time than most *Companion Chronicles* the deceptively leisurely pace allows writer Matt Fitton to gradually reveal the complexity of the plot rather than having to rush to an unsatisfactory climax.

Mary Tamm's tragic death in 2012 means that the story's central conceit – the interplay between the first two Romanas – can't be as fun as was originally intended. Instead, the play has a melancholy atmosphere. Juliet Landau's new Romana is an imaginative substitution, and she's given some beautiful lines that pay tribute to Tamm (including a lip-wobblingly poignant reference to Matt Smith's regeneration). Landau is very good at playing the future Romana's nostalgia for her youthful naïvety. However, in future I hope Landau's given the chance to play the new Romana in an adventure of her own.

This is equally poignant as a conclusion to the Stoyn trilogy: an accidental villain, he's more tragic than he is evil, more hapless than Machiavellian. Over the centuries of imposed exile, he's become a pathetic, broken figure, forced to witness the Doctor's adventures from afar. His final fate reflects his increasing irrelevance – as Romana notes, no-one on Gallifrey even needs quadriggers any more.

Ultimately, this trilogy is a timely reminder of the distance the Doctor has come from the day he stole the TARDIS and fled Gallifrey – and just how unlike his fellow Time Lords he, and, through his influence, Romana have become. **MATT MICHAEL**

Trial of the Valeyard

AUDIO DRAMA Big Finish
WRITTEN BY Alan Barnes and Mike Maddox
STARRING Colin Baker (the Sixth Doctor), Michael Jayston (the Valeyard), Lynda Bellingham (the Inquisitor)
RRP Free (available to subscribers only)

Summoned by the Inquisitor back to a familiar courtroom, the Doctor is shocked to discover that he has been requested as defence counsel for his dark future self. The subsequent trial of the Valeyard – whom we last saw in 1986's *The Trial of a Time Lord* stealing the secrets of the Matrix – promises to answer one of those nagging loose ends: just who is the defendant?

Writers Alan Barnes and Mike Maddox quickly kick into touch all those half-baked fan theories of the Valeyard's origins, while, cleverly, not going too far in pushing their own. Instead, they start to unpick another of those irritating continuity points that's bedevilled the series for decades: why only twelve regenerations? What if the final Doctor was a mad old man stuck on a backwater planet, facing inevitable death? The ideas the writers come up with are unexpected, but don't contradict the facts we've seen over the years.

In a neat tribute to the format of *The Trial of a Time Lord*, the play is split into three acts: the first reveals Time Lord corruption, the second the secret history of the Valeyard, and the third a climax on the mysterious planet below the time station. It also helps the story move at a brisk pace, towards a denouement that's almost as bonkers as Pip and Jane Bakers' original *Trial* ending.

Given Colin Baker's railing against Time Lord corruption is a particular highlight of his final story, it makes sense to give him a lot of similar moments here. Sparking off the equally magnificent Lynda Bellingham and Michael Jayston, Baker is on top form, particularly when faced with the horrible idea of Shadow Houses, where Time Lords whose regenerations have gone wrong are hidden away like guilty secrets.

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
COLIN BAKER IN
TRIAL OF THE VALEYARD
BY ALAN BARNES AND MIKE MADDOX
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING LYNDA BELLINGHAM MICHAEL JAYSTON
FULL CAST AUDIO DRAMA
BIG FINISH

As Big Finish's counterpart to *The Time of the Doctor*, this is a story that provides enough entertaining answers to long-debated questions to make it well worth seeking out. **MATT MICHAEL**

The Sleeping City

WRITTEN BY Ian Potter
PERFORMED BY William Russell and John Banks
FEATURING The First Doctor, Ian, Barbara and Vicki
RRP £8.99 (CD), £7.99 (download)

At the end of his final TV adventure, 1965's *The Chase*, Ian Chesterton wondered how he was going to explain the fact that he'd vanished – literally off the face of the Earth – for two years. It was a troubling question that was quickly forgotten. But nevertheless, it was a question that needed an answer.

Now, at last, we get one – and it's not looking good for Ian. Because if you went missing without trace in Cold War Britain, the natural suspicion was you'd defected to the Eastern Bloc. Ian finds himself in a prison cell being debriefed by an understandably cynical agent. However, rather than crack under questioning, Ian narrates an adventure he shared with the Doctor, Barbara and Vicki on the planet Hisk, a planet whose inhabitants share a dreamlike connection.

The shared dream has been poisoned by the arrival of nightmarish creatures – and Vicki has impetuously joined in the dream state and is now a target for the monsters. Time is of the essence as the Doctor and Ian tackle the dark secret at the heart of Hisk.

As always, William Russell is thoroughly impressive, both as Ian and the Doctor. As a note of wry amusement occasionally creeps into his voice, the years fall away and Russell is, once again, Ian Chesterton: chemistry teacher, knight of Jaffa and hero of a hundred worlds.

High praise is also due to John Banks, who provides the supporting voices for the play. As the sinister Gerrard he brings genuine menace and tension to the story, to such an extent that it's almost a shame to cut back to the scenes on Hisk because the interrogation is so gripping.

The First Doctor *Companion Chronicles* are among the cream of Big Finish's productions, and *The Sleeping City* is an excellent addition. **MATT MICHAEL**

DOCTOR WHO
CLASSIC DOCTORS, BRAND NEW ADVENTURES
WILLIAM RUSSELL
THE SLEEPING CITY
BY IAN POTTER
WITH JOHN BANKS AS GERRARD
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

The Brood of Erys

AUDIO DRAMA Big Finish
WRITTEN BY Andrew Smith
STARRING Colin Baker (the Sixth Doctor), Lisa Greenwood (Flip Jackson), Nicola Sian (Sarra Vanser/Female Drachee), Tori Hart (Lona), Chris Overton (Terrill/Levek), Brian Shelley (Renval/Erys), Glynn Sweet (Elgin Vanser)
RRP £14.99 (CD), £12.99 (download)

Fresh from their adventures in a devastated future Britain, the Sixth Doctor and Flip materialise in orbit of the planet Asphya where the TARDIS is promptly overrun by the Drachee – chattering gremlins who demand the Doctor hands over his ship. When he refuses, they kidnap Flip and take her to the Drachee moon, Erys, where she uncovers a grisly secret. Meanwhile, the Doctor rescues an amnesiac called Sarra from a spaceship, and together they set out to free Flip, defeat the Drachee and battle the brood of Erys.

Written by Andrew Smith, the play showcases his trademark theme – the idea of strange life cycles and odd quirks of evolution – ideas previously explored in *Full Circle* and *The First Sontarans*. *The Brood of Erys* adds a new pin to these ideas by focusing more on the nurture than nature. The role of good parenting, the sacrifices we make for loved ones, and the importance of letting your children find their own path all play an important part in a story that sometimes seems as much like a *Star Trek* morality tale as it does *Doctor Who*.

Luckily, Smith hasn't forgotten to include a healthy portion of sci-fi horror. Flip's exploration of Erys' interior and the grim discoveries she makes there are memorably nasty, and director Nicholas Briggs makes sure that the play evolves with a steady pace and that the peril is clear at all stages.

There's also a surprisingly sentimental streak to the story. The Doctor's memories of family, friends and companions plays a critical role in the climax. Colin Baker, who's kept the Doctor in a relatively snippy mood for the bulk of the play, performs the final confrontation with regret, and with the conviction that he did what was best, even though it hurt him deeply to do it.

BBC
DOCTOR WHO
CLASSIC DOCTORS, BRAND NEW ADVENTURES
COLIN BAKER AND LISA GREENWOOD IN
THE BROOD OF ERYS
BY ANDREW SMITH
FEATURING NICOLA SIAN TORI HART
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

Then there's Flip. Separated from the Doctor for the bulk of the story, her preponderant characteristic seems to be a certain recklessness. That recklessness seems to have started to annoy the Doctor, and is ultimately responsible for getting the TARDIS dragged into danger in the first place. It seems obvious that Flip's behaviour is going to have consequences which will be explored. But apart from this trait, it's hard to get much sense of who Flip is and why she and the Doctor are travelling together. Despite Lisa Greenwood's best efforts, she's the most disposable Big Finish companion to date. That's an impression not helped by the Doctor's sudden interest in the fate of Peri; and despite some protestations to the contrary at the end, it seems that the Doctor's starting to pine for his old companion.

Although a step up from the previous Sixth Doctor audio, *The Brood of Erys* isn't exactly pulse-racing stuff. However, what it lacks in excitement it more than makes up for in Smith's typically considered and thought-provoking script. Exercising the brain rather than the heart, this is a really good addition to the range. **MATT MICHAEL**

An Adventure in Space and Time

SOUNDTRACK Silva Screen
COMPOSED BY Edmund Butt
RRP £9.99 (CD)

An Adventure in Space and Time, Mark Gatiss' drama about the birth of *Doctor Who*, was a story most fans had already written in their own heads a thousand times. It was always going to be a story of great success; but, because of the failing health of its original star William Hartnell, it was also going to be a story of great sadness and pathos, too.

Composer Edmund Butt draws on the excitement and joy of the former by creating themes that befit the real people behind *Doctor Who*'s creation. There's a track named after the father of *Doctor Who*: *Sydney Newman*. This theme for the BBC's new Head of Drama moves with a zig-zag, unpredictable, comic style all of its own, that seems to epitomise Newman's less staid and more populist approach to programming.

In contrast, the track *The First Woman Producer – Verity Lambert* – quivers with a nervous energy of someone determined to impress and break the industry's glass ceiling.

BBC
ORIGINAL SOUNDTRACK RECORDING
POLICE BOX
AN ADVENTURE IN SPACE AND TIME
Music by EDMUND BUTT

10 Million Viewers bubbles and soars in a similar fashion, and Hartnell himself gets his moment in the grandly titled *The Right Man*, a stately, no-nonsense piece that reflects a long career.

Butt appears unconcerned with trying to capture the real sound of 1960s *Doctor Who* incidental music. The urgent, tense orchestral track entitled *The Daleks* is worlds away from the sparse electronic music composed by Tristram Cary in 1963 for the Daleks' first TV story; and yet it's a measure of how good Butt's music is that this re-styling doesn't feel wrong or heretical in the slightest.

In the main, though, William Hartnell's illness and the BBC's decision to remove him from the series makes most of this soundtrack a rather mournful listen. Things start early with *Kill Dr Who*, a funereal lament if ever there was one, that refers to the BBC's decision to abandon the series early in its life because of spiralling costs.

When the story gets as far as *Goodbye Susan* (all slow piano and strings) Butt hits the heartbreak button and stays there – tracks such as *I'm So Sorry Bill*, *Kiss Goodbye*, *My Successor* and *Irreplaceable* all work a strong melancholic theme until the tone seems to bleed its way into fairly innocuous passages such as *Dressing Room*. Should *Isop Galaxy* sound this sad? The track is used as a standard piece of scene setting in the drama, but here on the soundtrack, sandwiched in amongst the rest, it suddenly sounds absolutely tragic!

Tracks such as *JFK Assassinated* and *The Daleks* work a strong sense of drama and magic, and if Butt was scoring *Doctor Who* proper, I doubt there would be many complaints. The main theme, *An Adventure in Space and Time*, is also an absolute joy, reminding this listener of the old 'Schools and Colleges' programmes of the 1970s – *Picture Box* anyone? **VANESSA BISHOP**

Behind the Sofa

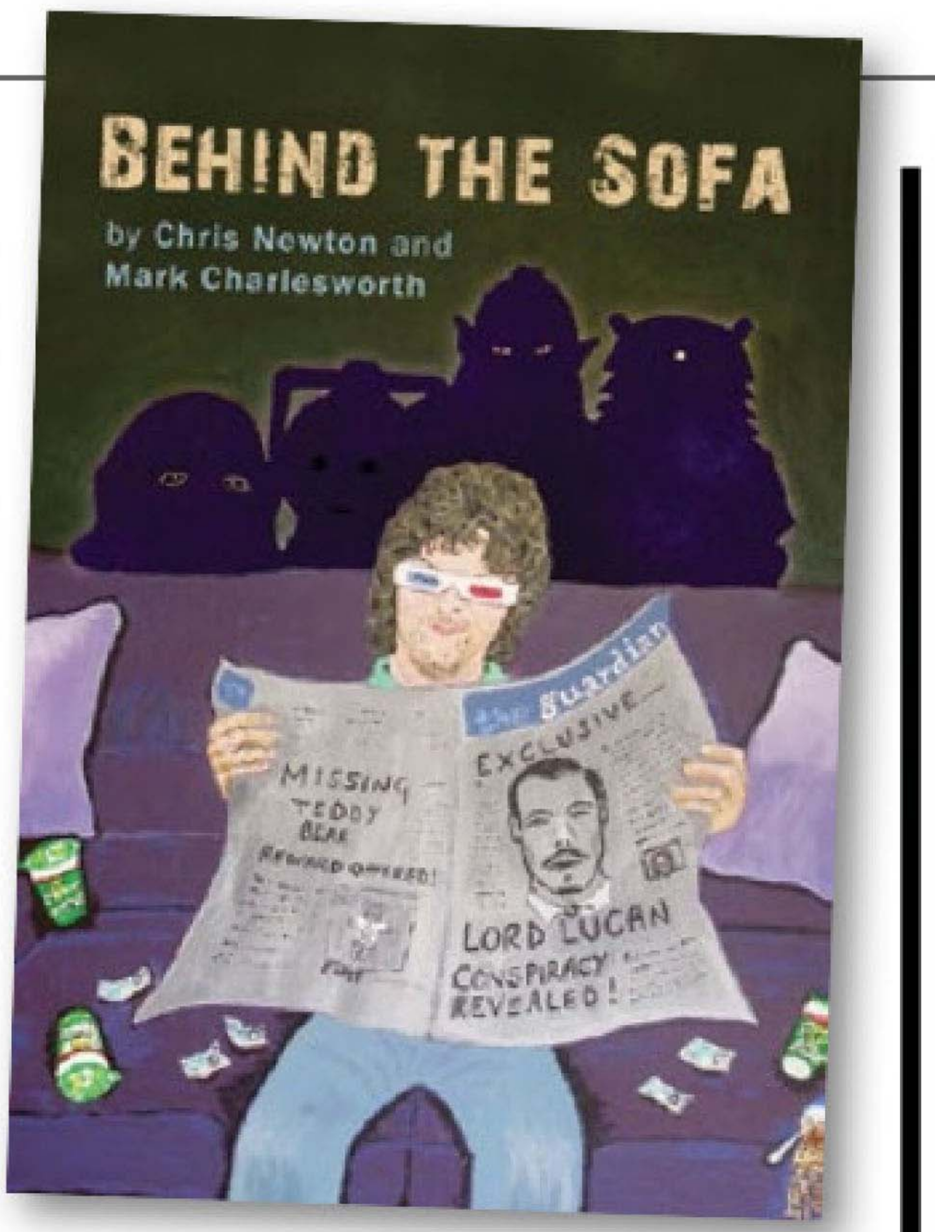
NOVEL Obverse Books
WRITTEN BY Chris Newton and Mark Charlesworth
RRP £10.95

Real life versus *Doctor Who* was the subject of Chris Newton and Mark Charlesworth's laddish 2011 comic novel *Life Begins at 40*. It concerned two long-term friends, Pete and Jeff, whose obsessional love for *Doctor Who* (particularly the Jon Pertwee era) permeated their every thought and discussion.

Behind the Sofa continues Pete and Jeff's story, introducing a big problem to life as the two friends know it. Pete has fallen out of a window at a Christmas party, broken his leg and suffered severe concussion. Recovering in hospital, he comes round with no clear memory of *Doctor Who* whatsoever. Even worse, when Jeff tries to re-educate him on all his past favourites (starting with *Inferno*), Pete falls asleep and dismisses it as rubbish.

Behind the Sofa is written to be humorous and it throws its TV and pop culture knowledge around like there's no tomorrow. It also tackles an interesting point that most die-hard fans have thought about at some stage in their lives: what would I be like if I wasn't a *Doctor Who* fan? In Pete's case, the reaction isn't initially very encouraging. Back home, he boots up his PC looking for something intellectually stimulating amongst his internet 'Favourites' list. He finds *Buzz Lightyear versus Bubblebath Daleks* and *File of a Time Lord – Kit Pedler's Guide to Kit-off Companions!* (to name some of the cleaner examples) and comes to the conclusion that he must have been a real loser. Now, given another chance, he vows to get his life right.

So is Jeff on course to lose his best *Doctor Who* buddy? The authors are more canny than to make their story as predictable as that, and with a plethora of fantasy and dream sequences, it's sometimes difficult to know where you are. Real life (jobs and girlfriend trouble) help to contain some of the more adolescent material that marred the first book, but as before, the real appeal – the characters' deep friendship for each other – remains undimmed. One can imagine *Behind the Sofa* as a film starring Simon Pegg and Nick Frost. **VANESSA BISHOP**


BEHIND THE SOFA
by Chris Newton and Mark Charlesworth
MISSING TEDDY BEAR REWARD OFFERED!
EXCLUSIVE
LORD LUCAN CONSPIRACY REVEALED!

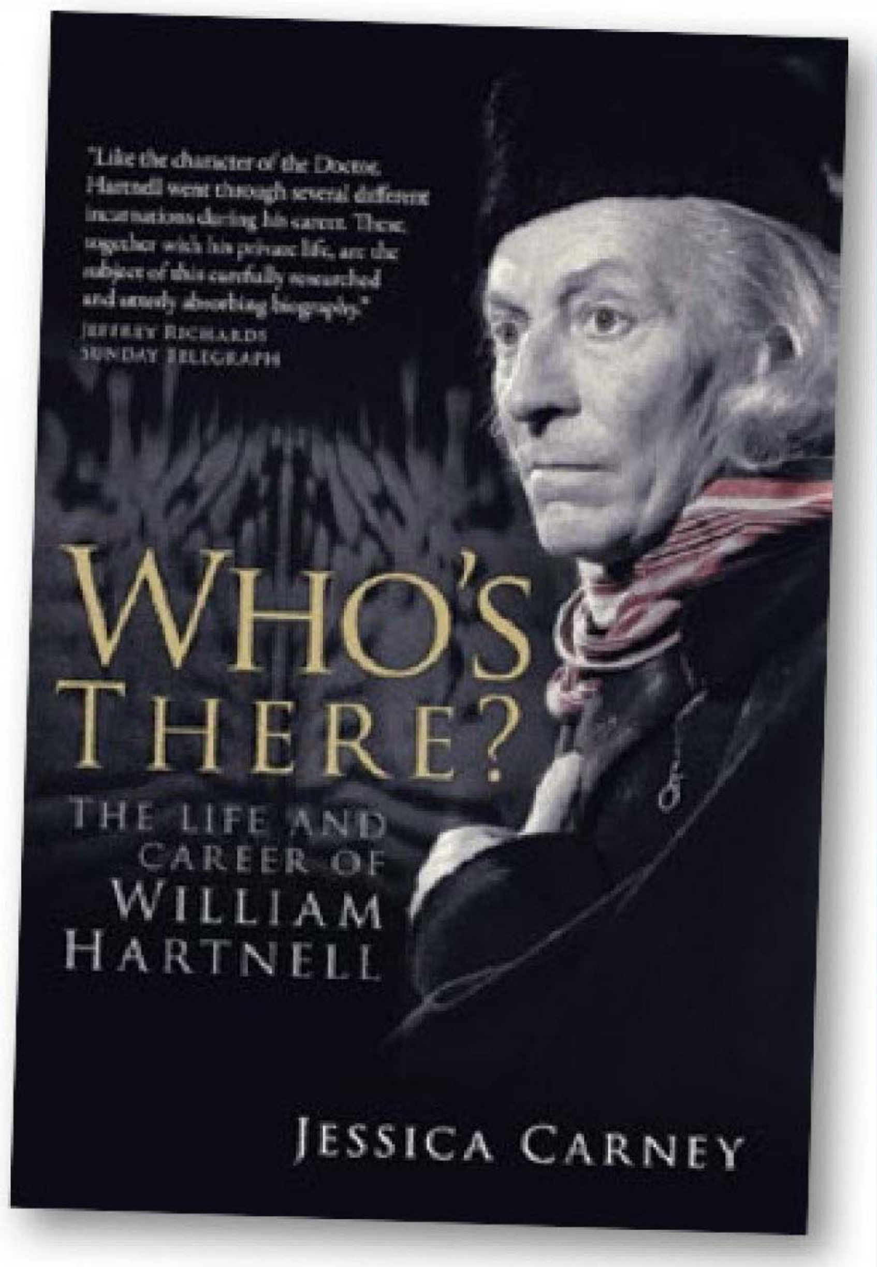
'It throws its TV and pop culture knowledge around like there's no tomorrow.'

Who's There?

BOOK Fantom Publishing
WRITTEN BY Jessica Carney
RRP £19.99 (hardback)

Of all the actors to play the Doctor, William Hartnell is still perhaps the most mysterious to the modern fan. His successors have been interviewed many, many times, every aspect of their careers and personalities discussed and analysed, and yet the original wanderer in the fourth dimension remains an enigma. With so little in the way of direct interviews in existence, we rely on the memories and anecdotes of those who worked with him to understand just who William Hartnell was. Who better, then, than his very own granddaughter, to tell his story?

First published in 1996, Jessica Carney's biography of her beloved 'Sampa' Billy has received an update from Fantom Publishing. Of course, there is very little to add to Hartnell's life, save for some 21st-century context, but the new edition is welcome as it gives us another chance to look back at his career and legacy, particularly following Mark Gatiss' celebrated drama about the early days of *Doctor Who*. But while *An Adventure in Space and Time* focused on Hartnell's last major role, Carney's book only tackles *Doctor Who* in its closing chapters. Quite right too. Hartnell's career was long and varied, throwing up more than a few surprises.


"Like the character of the Doctor, Hartnell went through several different incarnations during his career. These, together with his private life, are the subject of this carefully researched and utterly absorbing biography."
JEFFREY RICHARDS
SUNDAY TELEGRAPH
WHO'S THERE?
THE LIFE AND CAREER OF WILLIAM HARTNELL
JESSICA CARNEY

Long before he stepped into the TARDIS, the actor created a character far more complex and contradictory than the Doctor – William Hartnell himself. Through Carney's extensive research we learn how the actor fabricated an idyllic rural background to cover up the shame of his true less-than-respectable origins. Here was a man who was play-acting from an early age, building a new life and persona for himself, a public face with its own fictional back story.

Like his television alter-ego, it was a persona that regenerated over time. Those only familiar with his post-1963 career may be surprised to learn that Billy Hartnell considered himself a comic, regularly trying his hand at stand-up comedy and entertaining his family and colleagues with impressions of his heroes, including silent movie legend Charlie Chaplin.

Not that Hartnell didn't take his craft seriously. Time and time again we are reminded how much of a perfectionist and consummate professional he was, making his later mental deterioration and subsequent struggles to remember lines all the more tragic.

Hartnell was an actor who worked hard, to build a reputation on stage and, later, to break into cinema – only to become frustrated that he was increasingly pigeonholed into playing bullish sergeant majors and sinister gangsters. Yet *Who's There?* is more than a simple chronicle of his many roles. It's also a surprisingly candid account of Hartnell's life, warts and all. It is understandable why Mark Gatiss chose to gloss over some of the more troublesome aspects of Hartnell's personality, but Carney embraces them with tact and sensitivity. The actor's fondness for a drink, the tempestuous nature of his marriage and his many infidelities are all on display – and the biography is all the greater for it.

The man behind the First Doctor has never seemed so accessible, so real. Moving and compelling, *Who's There?* is an honest and engaging portrait of a complex, sometimes difficult, but always fascinating individual. **CAVAN SCOTT**

Into the Nowhere

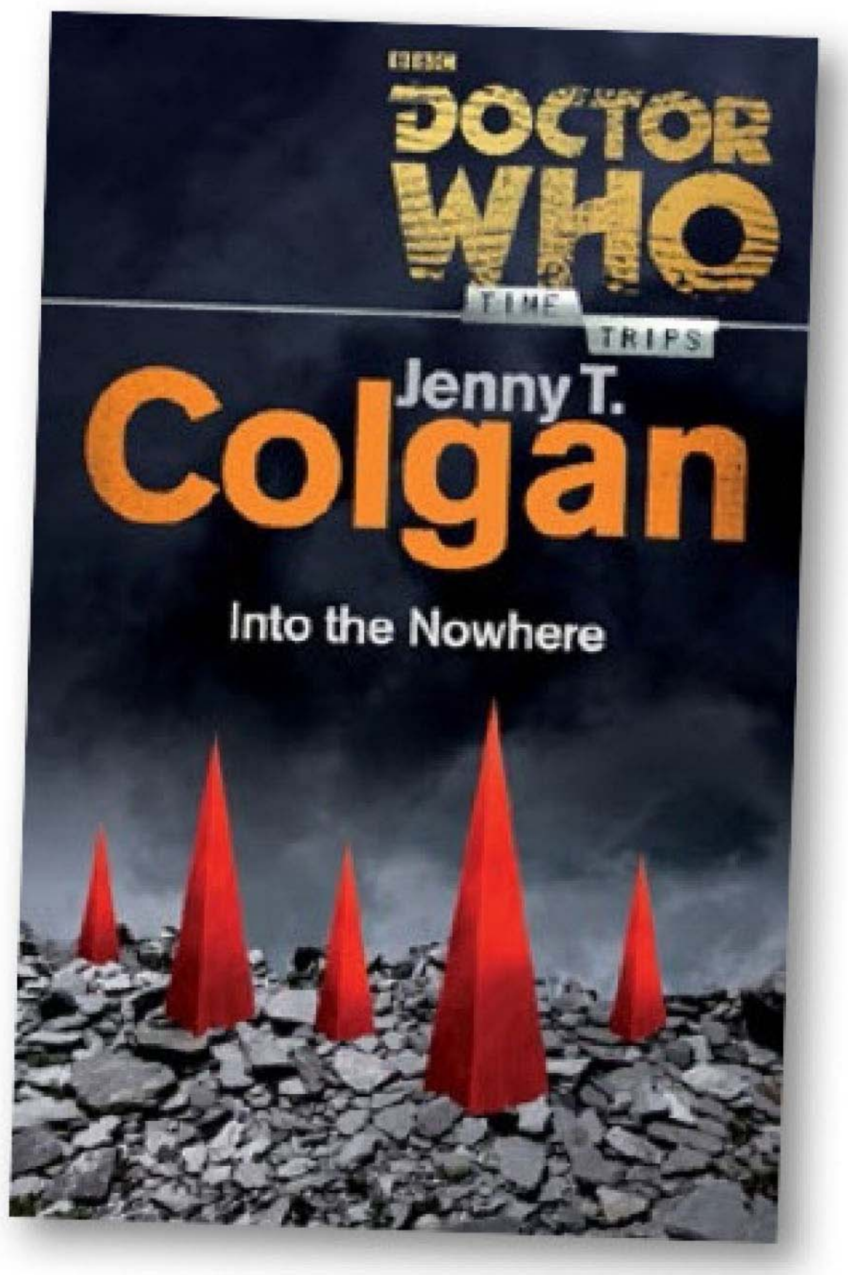
EBOOK BBC Digital
WRITTEN BY Jenny Colgan
FEATURING The Eleventh Doctor, Clara
RRP £1.99

Novelist Jenny Colgan's second *Doctor Who* story arrives in the form of the ebook *Into the Nowhere*: a 10,000 word tale of a planet that is on no map, star chart or data bank. But yet, there it is – right in front of the Doctor and Clara's eyes. The world that shouldn't exist; the world where 'the bones were on the move again.'

Taking place between *The Day of the Doctor* and *The Time of the Doctor* ("Not Gallifrey, then?" asks Clara upon landing), *Into the Nowhere* presents an intriguing mystery and unravels it with writing that's as deftly dynamic as the tone of *Doctor Who* demands. Indeed, as our heroes pursue a walking skeleton in the distance, persevering through a planet seemingly intent on wanting them dead, Colgan manages to move between gags, creepiness and several exciting set-pieces with ease.

Above all, though, *Into the Nowhere*'s main strength lies in its characterisation. While Colgan's Eleventh Doctor is wonderfully nailed, it's Clara that truly surprises, with her character given the sort of depth that you can only get from being inside her head. This especially goes for one train of thought in which, after nearly drowning in quicksand, burning in a fire and being eaten by a snake, she considers the price of adventure. Is travelling with the Doctor really worth dying, alone, on a forgotten world?

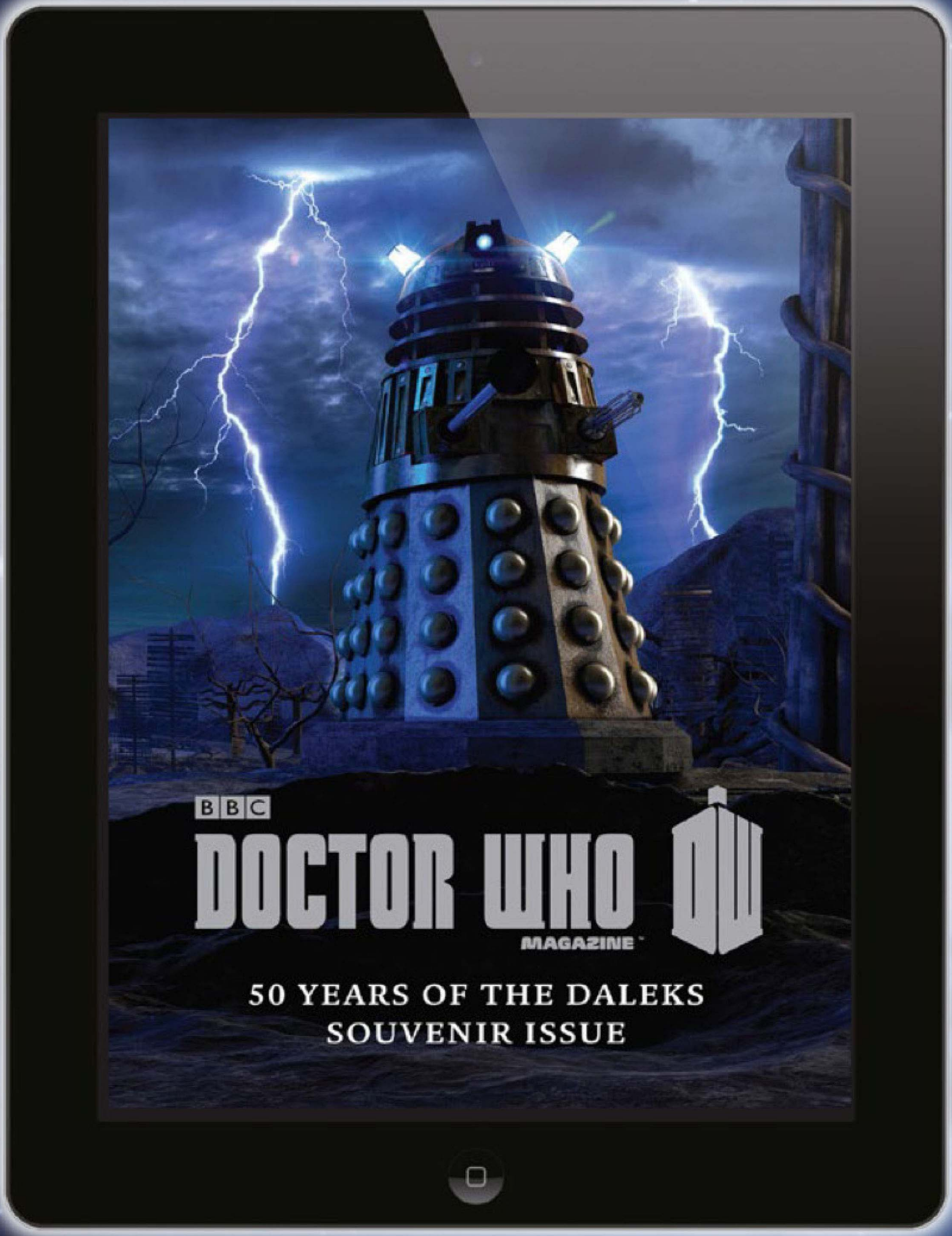
Much like the ambiguous ending of *Into the Nowhere*, it's a worthy question for which there is no correct answer. But, as is certain for both, at least you'll have some fun along the way. **STEPHEN KELLY**



BBC

DOCTOR WHO MAGAZINE

THE MAGAZINE OF TIME AND SPACE


BBC
DOCTOR WHO
MAGAZINE
50 YEARS OF THE DALEKS
SOUVENIR ISSUE

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Jago & Litefoot - Series 7

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris, James Goss, Simon Barnard & Paul Morris, and Justin Richards
STARRING Trevor Baxter (Professor George Litefoot), Christopher Benjamin (Henry Gordon Jago), Conrad Asquith (Sergeant Quick), Lisa Bowerman (Ellie), Louise Jameson (Leela)
RRP £20.00 (CD box), £20.00 (download)
RELEASED 28 FEBRUARY

Jago and Litefoot are on the run. "They're being pursued by the police for a crime they didn't commit," producer David Richardson reminds us, "so the storyline of this series is their journey to clear their names. It's a lovely break from the formula."

It begins with *The Monstrous Menagerie*, by Jonathan Morris, which features Sir Arthur Conan Doyle. "*Jago & Litefoot* stories are all set in about 1894, which is a very interesting period in Conan Doyle's life and the *Sherlock Holmes* stories," points out Jonathan. "Sherlock was killed off in *The Final Problem*, and Conan Doyle seemed reluctant to change his mind. What made him bring back Sherlock Holmes? I had what I thought was a great idea for a story, and could also do lots of *Sherlock Holmes*-y jokes.

"Whenever you meet a writer in these sorts of stories, they behave like a writer now: he's moaning about his reviews, he's moaning about fans missing the point of his stories... there's all those sorts of things. Although it's set in the nineteenth century, there are modern parallels."

Is it at all like the Ninth and Tenth Doctors' encounters with famous writers? "Yes, but he's in a different stage in his career. Agatha Christie and Shakespeare and Dickens were all at the point of enjoying success, whereas Conan Doyle is interesting in that he's resenting his success, he thinks *Sherlock Holmes* is beneath him, he thinks he's better than Holmes."

The Night of 1000 Stars sees Jago and Litefoot trapped in a room with their barmaid ally Ellie Higson, and former Fourth Doctor companion Leela – who's back in the series for one episode only – and is unlike any *Jago & Litefoot* story told before. "Normally *Jago & Litefoot* is very ambitious, but this is very small-scale, in that it's just four people," explains its writer, James Goss, "and it's about the question of whether or not there is something else in the room there with them.

WHAT'S IT ABOUT?

Framed for a crime they didn't commit, Jago and Litefoot take refuge in a house on London's Baker Street. From there they embark on a whole new series of adventures, intent on clearing their good names. They meet Arthur Conan Doyle, the creator of Sherlock Holmes, are reunited with their friend Leela, are stalked by a murderous beast, and go on the hunt for Jack the Ripper...

"A lot of it is based on the idea that Jago is in absolutely no state to have an adventure. He's had a quiet evening in, possibly a little bit too near the bottle, and he's just about ready for bed when adventure has to happen. He's just there going 'I'd really just quite like to sit down if that's alright with everyone'. In a lot of drama, everyone's going 'Oh, brilliant, let's go on an adventure!', and there's the comic relief person going 'I'd rather not' but he goes anyway; in this, everybody's going 'Are you really not coming?' 'Nope, definitely not, I'm going to sit in my chair', and it's about trying to do something with that."

The quartet of confined chums put on a show for one another, sharing stories from their pasts. "It's a chance to celebrate music hall, which is something I really like. It's picking some of the classic music hall acts and putting on a show, with Jago as master of ceremonies, and everybody does a turn." What new things do we learn about the regulars? "Everybody just assumes that Ellie is quite chipper and pleasant, but actually she's had really terrible things happen to her. With Jago, the default tendency is to make him cuddly, but actually he's quite brutal in terms of firing people and things, so I thought 'What about if he fired somebody and that went horribly wrong – how would he deal with it?' Then with Litefoot, you've got 'Perhaps there was a romance at university that may have gone a little bit wrong'. But also it's all about investigation, and fun, and four brilliant actors in a room having an amazing time."

Paul Morris and Simon Barnard's *Murder at Moorsey Manor* sees our heroes faced with a classic country house murder mystery. "But the thing about murder mysteries is they didn't really exist in the time of *Jago & Litefoot*," observes Simon. "They came along maybe 30, 40 years after that, so it was a bit of an odd ask, I suppose. I'm a big fan of horror films, so I put in elements of *The Abominable Dr Phibes*, *Theatre of Blood*... they had a lot of fun with the deaths."

Fun is definitely the word – there's a lot of humour in Paul and Simon's script. "I'm not sure we can write anything else," chuckles Simon. "We wrote *The Scarifyers*, which is indirectly how we came to do this, and everything we write does end up being a bit silly..."

Trevor Baker and Christopher Benjamin – back in action as Professor Litefoot and Henry Gordon Jago!

"The storyline of this series is the journey to clear Jago and Litefoot's names..."

In contrast, series finale *The Wax Princess* is this set's darkest instalment. "Any *Jago & Litefoot* has to have some darkness and horror in it to be a *Jago & Litefoot* story," explains writer Justin Richards, "but equally it has to have lighter moments just because of the nature of the characters. The third episode, *Moorsey Manor*, is more 'funny with dark bits', and then this is a darker one with funny bits."

It sees Jago and Litefoot's life on the lam come to an end – "the fourth episode is where we draw that to a close," Justin confirms, "so it resolves that, and goes off in another direction again, which is fun" – and another real-life historical figure makes an appearance, as the intrepid investigators are faced with Jack the Ripper. "It just seemed an obvious thing to do," grins Justin. "The difficulty, of course, is that *Jago & Litefoot* is set *after* Jack the Ripper – we know that, because there's a reference to Jack the Ripper in *The Talons of Weng-Chiang* [the 1977 television story that introduced the pair], so it must be after Jack's original killing spree – so the challenge was to think of a way that Jack the Ripper could be involved."

And those aforementioned 'funny bits' don't make things any less terrifying. "Light-hearted moments counterpoint the more gruesome and unpleasant aspects," says Justin. "That makes them seem even more horrible and frightening..."

DAN TOSTEVIN

BUY IT BECAUSE... It's another eclectic selection of electrifying escapades – and Conan Doyle and the Ripper aren't the only famous faces you'll meet...

CHRISTOPHER BENJAMIN & TREVOR BAXTER
221B
FROM THE WORLDS OF
DOCTOR WHO
JAGO & LITEFOOT
SERIES SEVEN
VII

The War to End All Wars

AUDIO READING Big Finish
WRITTEN BY Simon Guerrier
PERFORMED BY Peter Purves and Alice Haig
FEATURING The First Doctor, Steven, Dodo
RRP £8.99 (CD), £7.99 (download)
RELEASED 30 APRIL

CLASSIC DOCTORS • BRAND NEW ADVENTURES
DOCTOR WHO
PETER PURVES
THE WAR TO END ALL WARS
SIMON GUERRIER
THE AUDIO ADVENTURES OF DOCTOR WHO
ALICE HAIG AS SIDA
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

Years after he gave up travelling in the TARDIS, Steven Taylor is the deposed king of a distant world. From the confines of his cell, he shares his story with a young girl called Sida. And one story in particular – a visit to a whole world at war, which will mark Steven for life...

This month's *Companion Chronicles* story began as a route not taken back in 2009. "I had been thinking about doing a story about an older Steven before," reveals writer Simon Guerrier. "I originally pitched that as part of what became [Fifth Doctor audio drama] *The Judgement of Isskar*, and Old King Steven would think Peter Davison's Doctor was the Doctor he knew, but before he'd met him." The plans for *Isskar* changed, but the idea remained: "At the back of my mind, I was quite keen to do something about what happened to Steven after he'd left the Doctor.

"Then I was chatting to Matthew Sweet, who was making a Radio 3 documentary about the writer and scientist Alex Comfort. Matthew's thinking was that Comfort's writing had influenced the stories of [1960s *Doctor Who* screenwriter] Ian Stuart Black – you can see parallels between his *Doctor Who* stories and things Comfort was talking about. I said to Matthew, 'If Ian Stuart Black had been commissioned to write a fourth story, and was gonna base it on Alex Comfort's other writings, what would he have done?', and Matthew said 'Oh, you should read *Authority and Delinquency*'. There's a description in that about how war is used, and the mentality of soldiers. I just thought 'Ooh, there's a story right there'.

"So that idea of how authority manifests, and also Steven being a king, gave me a parallel. There's a regime that they visit that's doing things, and there's also the regime that Steven runs himself, and between those things I had a story."

This is Simon's fifth *Companion Chronicles* story to focus on Steven. "I think, when I started, my idea was that he was created to be a sort of Dan Dare character, and that bit had never really been explored," he reflects. "So I feel I've kind of addressed that. But actually, the big thing has been just how *good* Peter Purves is. He was a bit nervous about all the voices he had to do in this one, but actually he creates something that's credible and rich – and very moving, actually. Now that I've written a few for him, I've kind of got an idea of what I can push him to do, and he always steps up to it."

DAN TOSTEVIN

BUY IT BECAUSE... It's an uncompromising story told by a Steven who's less space pilot, more King Lear...

> **"My idea was that Steven was created to be a sort of Dan Dare character..."**

Moonflesh

AUDIO DRAMA Big Finish
WRITTEN BY Mark Morris
STARRING Peter Davison (the Fifth Doctor), Sarah Sutton (Nyssa), Tim Bentinck (Nathaniel Whitlock), Hugh Fraser (Edwin Tremayne)
RRP £14.99 (CD), £12.99 (download)
RELEASED 30 APRIL

The Fifth Doctor and Nyssa are back for their first trilogy of audio adventures as a duo since 2009.

"I'd sent Alan [Barnes, script editor] a brief proposal for a story set in mid-1800s America that would feature an alien invasion viewed through the prism of the legends and superstitions of a Native American tribe," recalls writer Mark Morris. "Like a lot of ideas it was put on the back burner, but then in October 2012 Alan contacted me and asked me whether I'd be prepared to develop the idea into a story. It was quickly decided that it would be too difficult, if not impossible, to find an entire cast of Native American actors at short notice, so it was decided to shift the action to the UK and use just one Native American character.

"I then had to work out why a Native American would be in the UK around this time – though the action was later moved forward to the early twentieth century for practical reasons – and hit upon the idea of an explorer/big game hunter, who might have spent some time living with Silver Crow's (our Native American character's) tribe and was now returning the favour by allowing Silver Crow to accompany him back to England. The storyline, setting, and other characters were then developed..."

Those 'other characters' are a very eclectic bunch. "Really, you're just looking to create a disparate group of characters that will bounce off each other, form various alliances and conflicts, and also will be distinctive enough for you to tell them apart without any visual reference," explains Mark. "To that extent they are perhaps a little more larger than life than real people, but what I was looking at

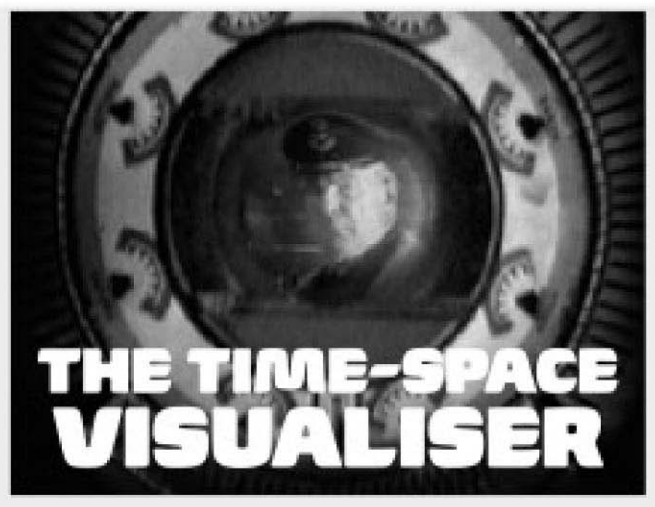
The Evil One

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Geoffrey Beevers (The Master), Michael Keating (Calvert)
RRP £10.99 (CD), £8.99 (download)
RELEASED 30 APRIL

The latest Fourth Doctor audio drama puts his companion in the spotlight. "The main idea of it really being about Leela came from [producer] David Richardson," explains the writer and director of *The Evil One*, Nicholas Briggs. "We'd both talked a lot about *The Face of Evil* [Leela's 1977 debut]. It struck us both how the death of Leela's father was very... perfunctory, and she never mentioned it again. Rather than just acknowledge the truth – that *Doctor Who* wasn't really about those kind of emotions then – we decided to look for a 'real' character reason for why this was never mentioned again. Leela's heresy in the eyes of the Sevateem directly led to the death of her father. How would that make her feel?

"We also know that Lou is a very emotionally connected actress. She will always seize on the reality of emotions in a story and play them for all they're worth. The bit when Leela talks of her father in this story still brings a tear to my eye every time I hear it. You get a little window into Leela's soul at that point."

Working with Louise Jameson is "a great experience," Nick enthuses, "because she always keeps you on your toes. She always has questions. She has answers too, but she wants to check which answers you'd prefer. She's meticulous in her work on scripts. She's the perfect mix of having a great sense of fun and humour at the same time as being really quite frighteningly serious about it. It's so rewarding when you're working with someone like that. So in terms of her performance in



Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

APRIL

THURSDAY 3

EBOOK

■ ***A Handful of Stardust***
by Jake Arnott
[Sixth Doctor] BBC Digital £1.99
See page 79

THURSDAY 17

MAGAZINE

■ **DWM Special 37**
Panini £6.99

SATURDAY 30

CD - AUDIO DRAMA

■ ***Jago & Litefoot – Series 7***
by Jonathan Morris, James Goss, Simon Barnard and Paul Morris, Justin Richards [Jago and Litefoot]
Big Finish £30.00
See page 77

■ ***Moonflesh*** by Mark Morris
[Fifth Doctor, Nyssa]
Big Finish £14.99 See above

■ ***The Evil One***
by Nicholas Briggs
[Fourth Doctor, Leela]
Big Finish £14.99 See above

CD - AUDIO READING

■ ***The War to End All Wars***
by Simon Guerrier [First Doctor, Steven] Big Finish £8.99 See above

MAY

THURSDAY 1

MAGAZINE

■ **DWM 473** Panini £4.99

THURSDAY 8

EBOOK

■ ***The Bog Warrior*** by Cecelia Ahern BBC Digital £1.99

MONDAY 19

COLLECTED COMICS

■ ***The Cruel Sea***
by Robert Shearman, Mike Collins, Gareth Roberts, Scott Gray and Steven Moffat
[Ninth Doctor and Rose]
Panini UK £TBC

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were the various social and political concerns at the time – the rise of industrialisation, the evolution of women's rights, the waning of the Empire – and trying to encapsulate all those elements within the characters themselves."

The choice of a big game hunter's private estate as the setting is new and unique for *Doctor Who*. What does that bring to the story? "Well, hopefully tension, in that we have heavily wooded grounds crawling with wild animals – which I wanted to include because they're notoriously hard to do on the telly and yet are a very identifiable threat – and, as you've already said, a sense of uniqueness. There have been one or two big game hunter types in *Doctor Who* over the years – in fact, by sheer coincidence, around the time I was either writing *Moonflesh* or waiting for approval on the story from the BBC, one cropped up in *Dinosaurs on a Spaceship* – but you don't often see them actually hunting any big game. The sense of being in a house whose surrounding grounds are teeming with dangerous wildlife also gave the story a kind of classic 'base under siege' feel – albeit hopefully one with a bit of a twist..." **DAN TOSTEVIN**

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON AND SARAH SUTTON IN
MOONFLESH
BY MARK MORRIS
FEATURING HUGH FRASER TIM BENTINCK
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

WHAT'S IT ABOUT?

The Doctor and Nyssa land in the private hunting grounds of Nathaniel Whitlock. But one of Whitlock's guests isn't all they seem. One of them wants the secrets of the Moonflesh, a mystic mineral reputed to have the power to call down spirits from another realm...

BUY IT BECAUSE... The story combines monsters from Earth and elsewhere against a rich and unusual backdrop.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
THE EVIL ONE
BY NICHOLAS BRIGGS
FEATURING MICHAEL KEATING WITH GEOFFREY BEEVERS AS THE MASTER
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

this story, even though we are adding dimensions of psychology that would never have been added in the original series, she makes the connection from original series style to the little extra twist we're adding totally seamless. She makes you believe this is what they would have done in 1977."

Geoffrey Beevers returns once again as the Doctor's Time Lord nemesis, the Master. "The strength of the Master is that, like the Daleks, he has a very clear-cut motivation," points out Nick, who also wrote for the character in the acclaimed audios *UNIT Dominion* and *The Light at the End*. "The added bonus is that he's really got it in for the Doctor. So he will go to all sorts of trouble just to make sure the Doctor dies in an extremely humiliating way. That's at the root of it all here. The Master is concentrating on a novel way to get at the Doctor, through his companion, and in the process is perfectly willing for something appalling to happen to all the humans in the cosmos… merely as an unfortunate by-product!" **DAN TOSTEVIN**

BUY IT BECAUSE... Leela's past and present collide in the Master's twisted plans...

WHAT'S IT ABOUT?

The Doctor and Leela encounter a horde of metal mantis-like aliens on a luxury space cruiser. Leela is haunted by terrible nightmares and the dawning realisation that everything she knows about her life is a lie...

A Handful of Stardust

EBOOK BBC Digital
WRITTEN BY Jake Arnott
FEATURING The Sixth Doctor and Peri
RRP £1.99 (digital download)
RELEASED 3 APRIL

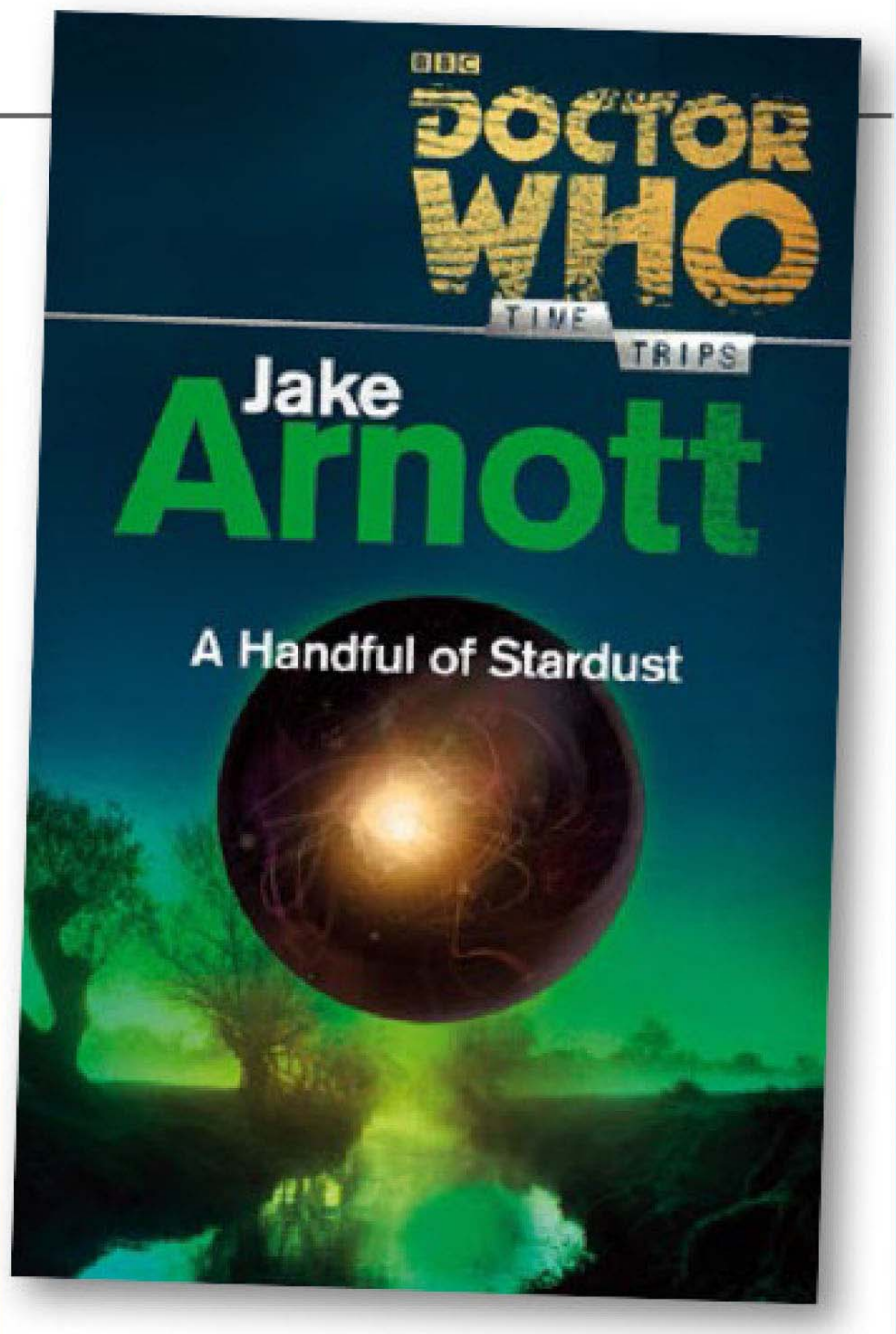
In Jake Arnott's critically acclaimed novel *The Long Firm* – which introduced readers to Soho gangster Harry Starks – a character watches a 1960s episode of *Doctor Who*. It's a scene that transferred to the equally acclaimed TV adaptation, so we're guessing the writer feels some connection to the series...

"It's a very primal thing," reveals Jake, writer of *A Handful of Stardust*, April's entry into BBC Books' *Time Trips* e-novellas. "I'm a little bit older than the series, and have a dim memory of William Hartnell, but Patrick Troughton was my first proper Doctor Who. You get this strong sense of Time Lord in terms of how they each reflect their own time."

The Time Trips series brings a wide range of acclaimed novelists from other genres into the worlds of *Doctor Who*, and Jake was surprised to get the call. "I was about to get on a plane to Spain. I had another project I was supposed to be doing and got this email. It seemed such an unlikely thing and I thought it was quite funny at first. By the time I'd landed, I thought, this is what I really want to do this summer, rather than a difficult TV drama idea.

"It was a simple idea, and I wondered if anybody had done it already, which was *Doctor Who* meets [Elizabethan astronomer] Dr John Dee. There's more to it than that, we go other places, but they start off in Elizabethan London. I thought that Dee seemed like a Time Lord himself."

Jake's Doctor of choice for *A Handful of Stardust* was the Sixth Doctor. "I wanted somebody who would bounce off Dr Dee. It struck me that Dee was very arrogant and bombastic. The Sixth Doctor is a difficult one, that's what I like about him. There's something awkward and real about him. He has this very strong connection to the mid-80s for me.



"The companion was very important too. Dee has an apprentice called Thomas Digges – I wanted somebody that could spark off him and thought Peri would be good. She's a scientist, and I think the female companions should have a bit of agency."

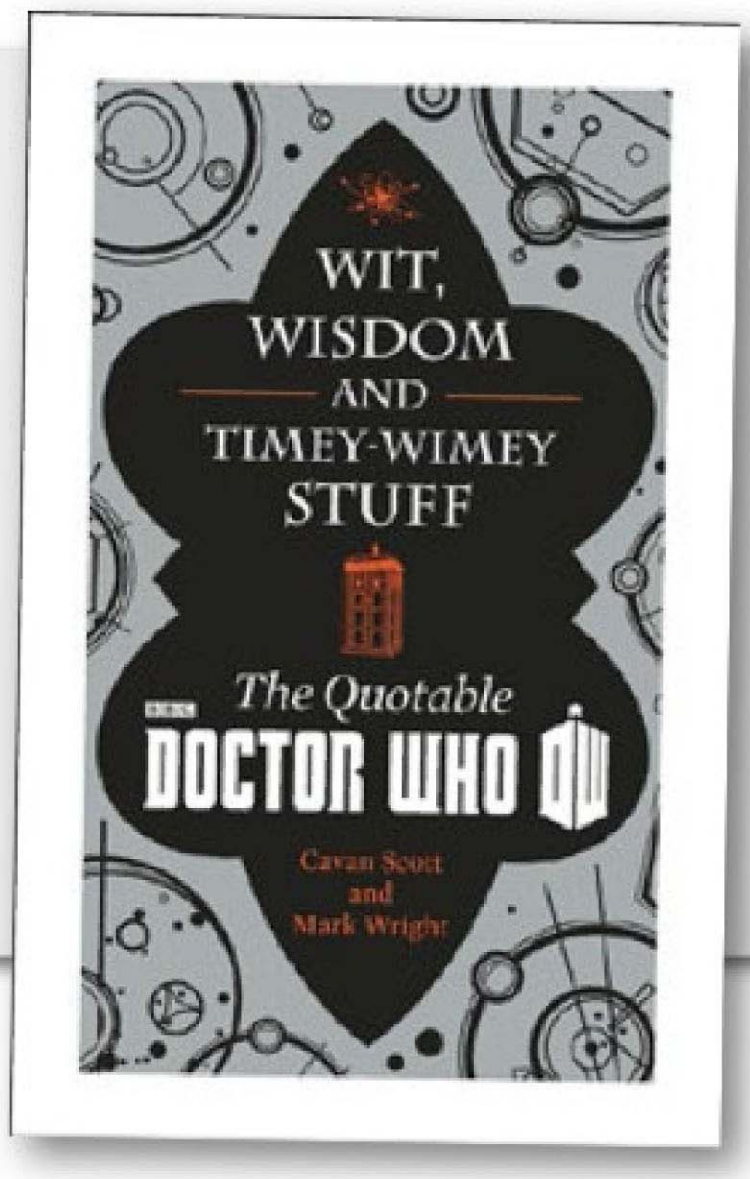
Would Jake like to bring the Doctor into the brutal world of his most famous creation, Harry Starks? "He would start thinking how the Doctor and the TARDIS would work in terms of a racket," laughs Jake. "But it would all go terribly wrong and lead to some massive hiatus in time."

"I realised how difficult it is to write fantasy," sums up Jake, who has clearly enjoyed the jump outside his comfort zone to write his first *Doctor Who* story. "It's a very honest genre, it doesn't pretend to be something it isn't. You can't fake this stuff, so it was a great challenge." **MARK WRIGHT**

BUY IT BECAUSE... It's a meeting of two brilliant minds from the mind of a brilliant novelist.

WHAT'S IT ABOUT?

The Sixth Doctor and Peri encounter the famed astrologer Dr John Dee when the TARDIS is diverted to 1572. What happens when these two larger than life personalities meet...?


WIT, WISDOM AND TIMEY-WIMEY STUFF
The Quotable
BBC
DOCTOR WHO
Cavan Scott and Mark Wright

THURSDAY 22

BOOK

- ***Wit, Wisdom and Timey-Wimey Stuff – The Quotable Doctor Who***
by Cavan Scott and Mark Wright
[A compendium of the very best quotes from *Doctor Who*]
BBC Books £12.99

THURSDAY 29

MAGAZINE

- **DWM 474** Panini £4.99

SATURDAY 31

CD - AUDIO DRAMA

- ***Tomb Ship***
by Gordon Rennie and Emma Beeby [Fifth Doctor, Nyssa]
Big Finish £14.99
- ***Charlotte Pollard – Series 1***
by Jonathan Barnes and Matt Fitton
[Charlotte Pollard]
Big Finish £25.00
- ***Last of the Colophon***
by Jonathan Morris
[Fourth Doctor, Leela]
Big Finish £10.99

CD - AUDIO READING

- ***The Elixir of Doom***
by Paul Magrs
[Iris Wildthyme, Jo Grant]
Big Finish £8.99

JUNE

THURSDAY 26

MAGAZINE

- **DWM 475** Panini £4.99

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Enter this month's competitions for the chance to win the latest *Doctor Who* audios, books and toys!

WIN! THE WAR TO END ALL WARS CD!

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
PETER PURVES PERFORMS
THE WAR TO END ALL WARS
BY SIMON GUERRIER
WITH ALICE HAIG AS SIDA
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

Peter Purves, who played the Doctor's companion Steven Taylor between 1965 and 1966, performs a new adventure for the First Doctor in *The War to End All Wars*, the latest audio drama in Big Finish's *Companion Chronicles* range. He's joined by Alice Haig, who plays Sida.

Years after he gave up travelling in the TARDIS, Steven Taylor is the deposed king of a distant world. From the confines of his cell, he shares his story with a young girl called Sida. And one story in particular – a visit to a whole world at war, which will mark Steven for life…

The War to End All Wars is released in April on CD for £8.99 and to download for £7.99, and we have **FIVE** CDs to give away for free. To be in with a chance of winning one, just answer this question:

On which planet did the Doctor first meet Steven Taylor?

A Marinus
B Mechanus
C Magnus

Phone **09011 542 221** to enter (51p per call), or post your entry to the address below, starting with this demand: "DON'T CALL ME DOC!"

WIN! ACTION FIGURES

WAVE 2 COLLECT THEM ALL!
7 FIGURES TO COLLECT!
DOCTOR WHO
IMPERIAL GUARD DALEK
HERITAGE LINE

Seven new 3.75-inch *Doctor Who* action figures have been released by Character, including the newly regenerated Twelfth Doctor wearing the Eleventh Doctor's clothes. The other figures are the Eleventh Doctor, Clara, a Zygon, a Weeping Angel, an Assault Dalek with a claw arm and an Imperial Guard Dalek with a sensor arm. With the exception of the Daleks, each fully poseable figure comes with its own display base.

The figures costs £6.99 each, but we have **THREE** sets of all seven figures to give away for free. Just answer the question below to be in with a chance of winning a set for yourself:

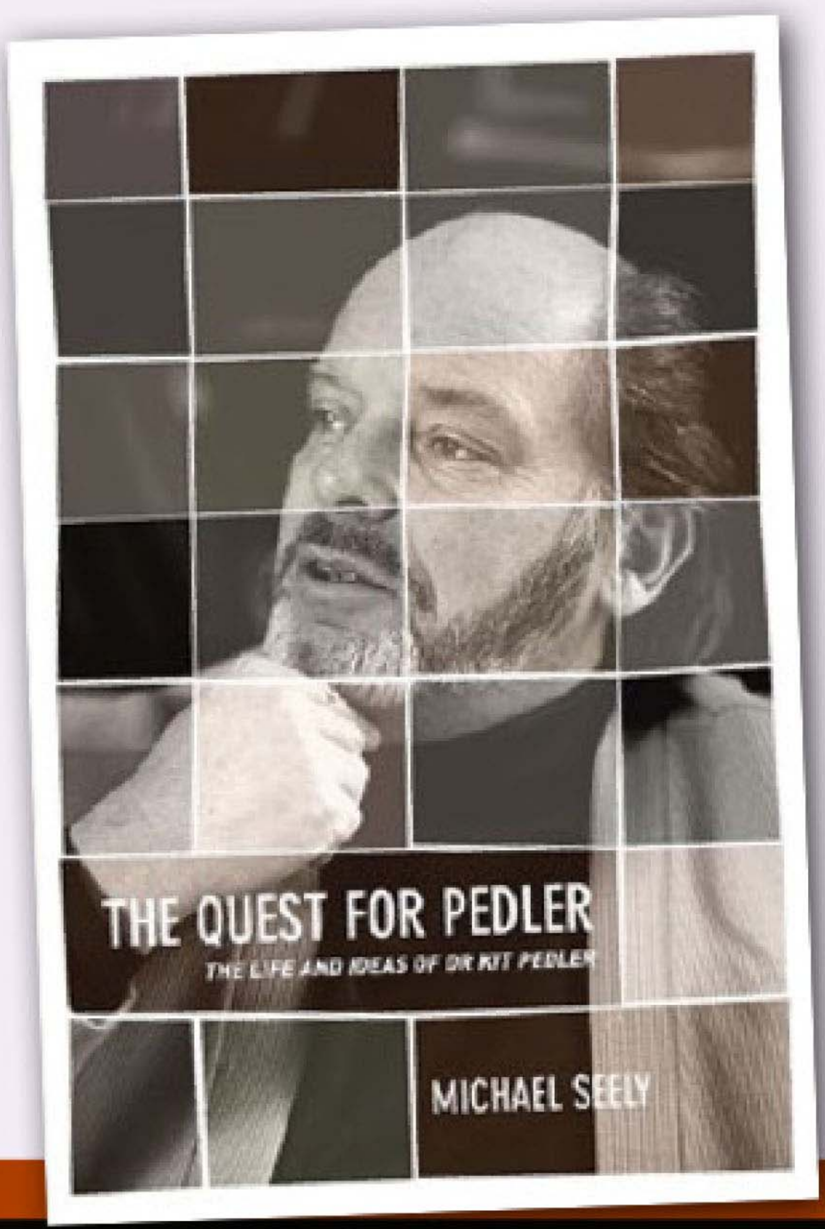
What was the first word spoken by the Twelfth Doctor?

A "Teeth!"
B "Kidneys!"
C "Ginger!"

Phone **09011 542 222** to enter (51p per call), or post your entry to the address below, starting with this opinion: "I DON'T LIKE THE COLOUR!"

WIN! THE QUEST FOR PEDLER HARDBACK BOOK!

The co-creator of the Cybermen, Dr Kit Pedler, is the subject of a new biography: *The Quest for Pedler*, by Michael Seely. Pedler, often in collaboration with story editor Gerry Davis, wrote several *Doctor Who* serials in the 1960s. Together, the pair went on to create the prophetic *Doomwatch* series which highlighted the dangers of science and technology gone wrong. This new biography features contributions from Kit Pedler's family, friends, colleagues and critics, and tells the story behind a fascinating, charismatic, complicated, and demanding human being.



The Quest for Pedler is available now in hardback from Miwk Publishing for £22.99 and we have **FIVE** copies to give away for free. Just answer this question:

What weapon defeated the Cybermen in the Cyber Wars?

A The Glittergun
B The Crystal Cannon
C The Bling Bazooka

Phone **09011 542 223** (51p per call) and leave your details to enter, or post your entry to the address below, starting with this Cyber comment: "CLEVER. CLEVER. CLEVER."

WIN! JAGO & LITEFOOT – SERIES 7 CD!

There's a distinctly Sherlockian feel to the latest series of adventures for Professor George Litefoot and Henry Gordon Jago, as the pair take up residence in Baker Street, meet Arthur Conan Doyle and encounter a group of Holmes fans who are mourning the recent loss of their hero at Reichenbach Falls. Plus, Jack the Ripper is on the loose again, and his trail leads all the way to the doors of the palace itself!

Jago & Litefoot – Series 7 is released by Big Finish and stars Trevor Baxter and Christopher Benjamin, recreating their roles from the 1977 *Doctor Who* TV serial *The Talons of Weng-Chiang*. The box set of four new audio adventures is released in April on CD for £30.00 and also to download for £25.00 from *www.bigfinish.com*. We have **FIVE** CD box sets to give away. To be in with a chance of receiving one yourself, just answer this question:

CHRISTOPHER BENJAMIN & TREVOR BAXTER
221B
DOCTOR WHO
JAGO & LITEFOOT
SERIES SEVEN

What is the name of both Professor Litefoot and Sherlock Holmes' housekeepers?

A Mrs Watson
B Mrs Hudson
C Mrs Greel

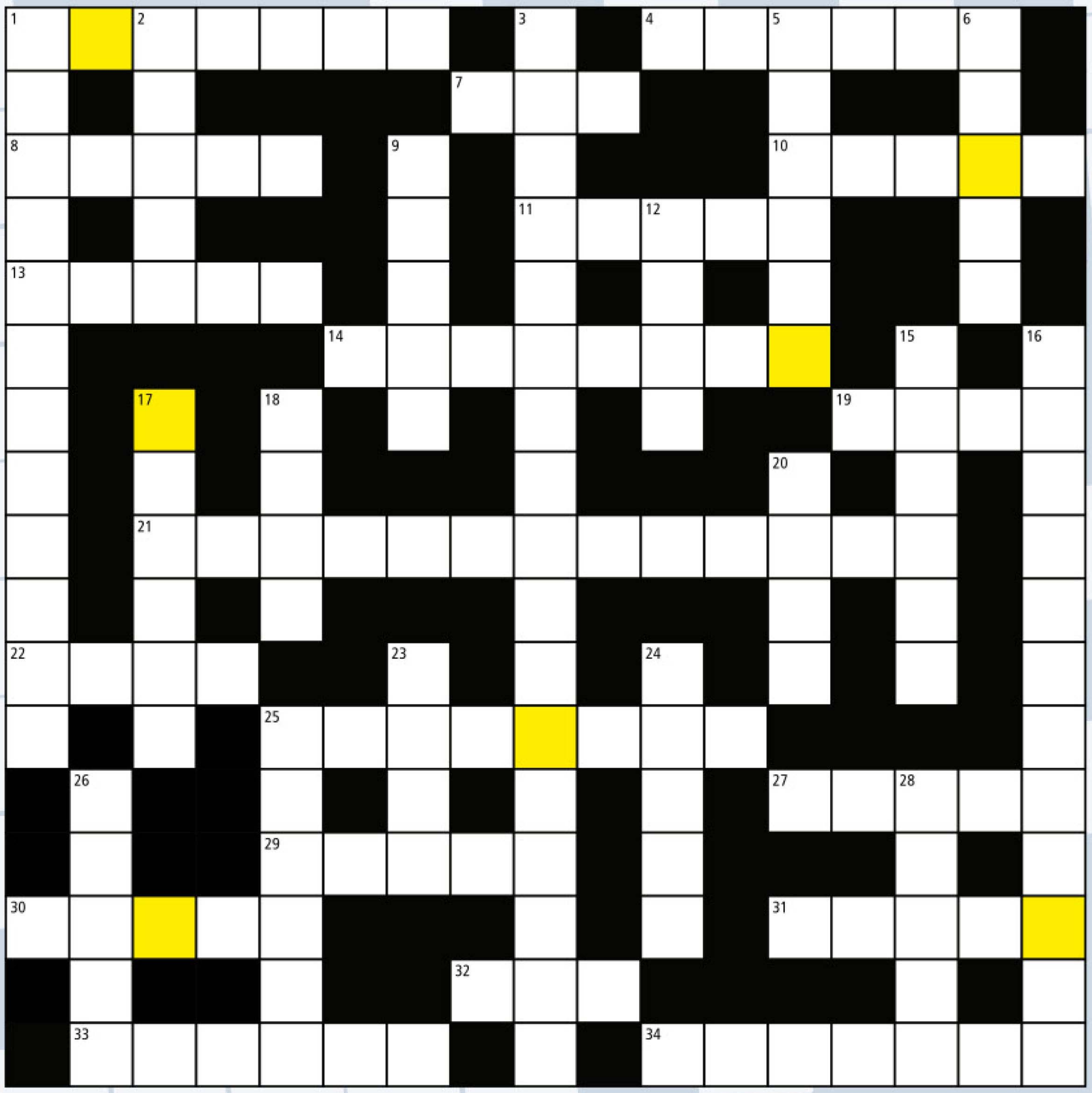
Phone **09011 542 224** (51p per call) and leave your details to enter, or post your entry to the address below, beginning with the Doctor's words: "ELEMENTARY, MY DEAR LITEFOOT."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 3 April 2014 and close at midnight on Wednesday 30 April 2014. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 472, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 3 May 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know *A Desperate Venture* from *Desperate Measures*? Then why not try tackling this puzzle?



ACROSS

1 (and 21 Across) The attack on Voga, the planet of gold (7,2,3,8)
4 A Gallifreyan (6)
7 The initials of a *Doctor Who* script editor (1,1,1)
8 (and 11 Across) His first on-screen credit – of many – was on the episode *Bell of Doom* (5, 5)
10 Former boyfriend of one of the Doctor's companions (5)
11 See 8 Across
13 Christopher _____ – played Skagra (5)
14 The title of the 62nd and 360th episodes of *Doctor Who* (8)
19 Organisation that returned *The Enemy of the World* and *The Web of Fear* to the BBC (1,1,1,1)
21 See 1 Across
22 Christopher ____ – played the Earthling in *Meglos* (4)
25 (and 6 Down) The Abbot of Amboise (6,2,5)
27 (and 33 Across) Actor who played Padmasambhava (5,6)
29 The Brigadier's wife (5)
30 The Carrionites' planetary system (5)
31 Family name of the solicitors represented by the Moxx of Balhoon at the end of the world (5)
32 (and 25 Down) Close colleague of 8 & 11 Across (3,6)
33 See 27 Across
34 Apparent conspirator in 1 & 21 Across (7)

DOWN

1 It first happened in October 1966 (12)
2 He was played by Bernard Breslaw (5)
3 Chancellor Goth (3,6,8)
5 A scientist at Space Control during the Mars Probe 7 mission (6)
6 See 25 Across
9 A companion of the Doctor (5)
12 The Cult of Skaro's hiding place – the ____ (4)
15 *Planet of* ______ (6)
16 Actor who played one of the Doctor's companions (8,4)
17 MP embroiled in Operation Golden Age (6)
18 Means by which the Terileptils planned to wipe out humanity (4)
20 Cab driver Buller's wife (4)
23 The Beast accused Danny Bartock of being one (4)
24 Member of Salamander's underground community who yearned to see the surface again (5)
25 See 32 Across
26 Method the Company used to execute people on Pluto (5)
28 Atlantean high priest (5)

WIN!

AN ADVENTURE IN SPACE AND TIME CD!

The score for Mark Gatiss' BBC Two drama about the early days of *Doctor Who, An Adventure in Space and Time*, has been released on CD by Silva Screen. The music is composed by Edmund Butt, who won the RTS award for Best Television Score in 2011 for *Garrow's Law*. The CD features 25 tracks, performed by the Chamber Orchestra of London conducted by Geoff Alexander. The accompanying booklet is reversible, allowing an alternative cover to be displayed.

An Adventure in Space and Time costs £9.99, but we have **FIVE** CDs to offer to the readers who can complete the prize crossword and rearrange the letters in the squares to form a planet visited by the Doctor.

Phone **09011 542 232** to enter (51p per call), or post your answer to the address on the opposite page, starting with this unfortunate truth: "NO-ONE'S IRREPLACEABLE."

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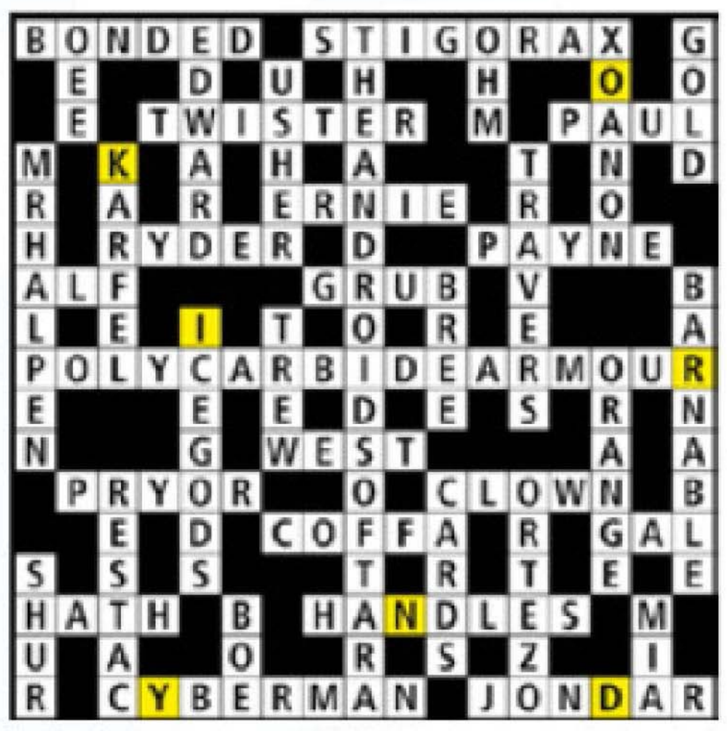
Music by EDMUND BUTT

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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■	E	■	T	W	I	S	T	E	R	■	M	■	P	A	U	L
M	■	K	■	A	■	H	■	A	■	■	■	T	■	N	■	D
R	■	A	■	R	■	E	R	N	I	E	■	R	■	O	■	■
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L	■	E	■	I	■	T	■	O	■	R	■	E	■	■	■	A
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U	■	A	■	■	O	■	■	R	■	S	■	Z	■	■	I	■
R	■	C	Y	B	E	R	M	A	N	■	J	O	N	D	A	R

LAST ISSUE'S PRIZE WORD: KRYNOID

WOTCHA!

The page that was always Smutty at school.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#43

TEGAN'S SCREWDRIVER

Among the many intriguing twists which keep us guessing through the intricately plotted labyrinth that is *Black Orchid*, there's a peculiar moment, early on in the proceedings, when Tegan reveals that she's familiar with the backstory. "Of course!" she exclaims. "I thought I recognised the name – George Cranleigh, the botanist, the explorer." What's so odd about that, I hear you ask? Well, given that Tegan has heard of George Cranleigh, how come she *hasn't* heard of what must surely be the most noteworthy episode in the unfortunate fellow's chequered career, namely the bit where he plummeted to his death from the burning roof of his ancestral home after committing the notorious Fancy Dress Murders of June the 11th, 1925? Either Tegan was born in an alternative timeline where the Cranleigh family secret remained safely locked away until it (and he) died of natural causes, or else her perplexingly detailed knowledge of inter-war botanists is admirably untainted by any interest in their more lurid escapades.

Mind you, the tides of time wash over Cranleigh Hall and scatter mystifying flotsam throughout *Black Orchid*. In the very same scene, the butler Brewster is ready and able to furnish Tegan with the requested screwdriver, despite the fact that vodka and orange wasn't given that moniker until 1949. But the screwdriver screw-up promptly pales into insignificance beside what happens next: Nyssa innocently asks for the same drink, whereupon Lord Cranleigh harrumphs, "Better make that orange juice for the children, Brewster." Full marks for the rib-tickling moment of charm, but where in heaven's name does it leave the premise of the entire story, which depends on the fact that Cranleigh is about to marry a girl who is Nyssa's identical double and who, lest we forget, was already engaged to George before he disappeared two years earlier? And yet she's still too young to drink? I think we'd best move on.

Tegan. After she's had a few.

Tegan's inside info on the Cranleighs isn't an isolated phenomenon. Throughout her travels, Miss Jovanka has a disconcerting habit of casually disclosing areas of startling know-how. Consider her remarkable fluency in a 35,000-year-old Aboriginal dialect in *Four to Doomsday*, and her delighted identification of "an entry-coder!" in *The Five Doctors*. Stranger still is her well-informed take on the dangers of travelling by transmat in *Mawdryn Undead*: "I hate those transmat things. Like travelling in a food-mixer and just as dangerous." Up until this point in her adventures, Tegan has never once encountered a "transmat thing", and now suddenly she's an expert on them.

In fairness, Tegan is by no means the only companion gifted with such insights. Believe it or not, we first hear the term "Tissue Compression Eliminator" not from the Master or the Doctor, but from Nyssa in *Time-Flight*: presumably, haunted by the humiliation of the recent screwdriver incident, she's been reading up. Historical companion Jamie McCrimmon is prone to periodic lapses into a modern frame of reference – he groans, for example, at the Doctor's joke about a "metal breakdown" in *The Tomb of the Cybermen*, displaying a grasp of medical terminology unusual in an eighteenth-century highlander.

"Daleks? Where?"

And then there's Peri, who knows about the Daleks in *Timelash* but doesn't recognise the one that trundles past her in the following story. Conversely, she has no problem identifying Jo Grant from a tiny photograph unexpectedly shoved under her nose by the Karfelon rebels. This sphincter-tightening moment conjures up visions of the Doctor sitting Peri down with his photo album during those long TARDIS flights and, when he isn't burning her salad, boring her to death with endless tests. "No, no, no, that's Katarina. Zoe isn't until much later. Do pay attention, you silly girl." It's a shame he didn't show her any snaps of Daleks while he was at it.

Implausible powers of recognition bring us back to *Black Orchid*, whose most celebrated blooper concerns the ability of the local constabulary to recognise a police box which won't be created until four years later. Yes, it's a funny old world at Cranleigh Hall and no mistake. Before the unfortunate incident with the Kajabi Indians, George must have been quite the charmer. Consider for a moment the unswerving loyalty of his chum Latoni, who is prepared to bid farewell forever to his Orinoco homestead in order to escort a mutilated and murderously insane explorer back to England under conditions of absolute secrecy, manfully overcoming the various cultural, linguistic and labio-dental challenges inherent in explaining the whole complicated situation to the homicidal botanist's doting mother, before volunteering to spend the next two years locked up in an attic until he gets throttled to death.

IN A NUTSHELL: Truly, Brazil is where the nuts come from.

SUPPORTING ARTISTS *of the month*

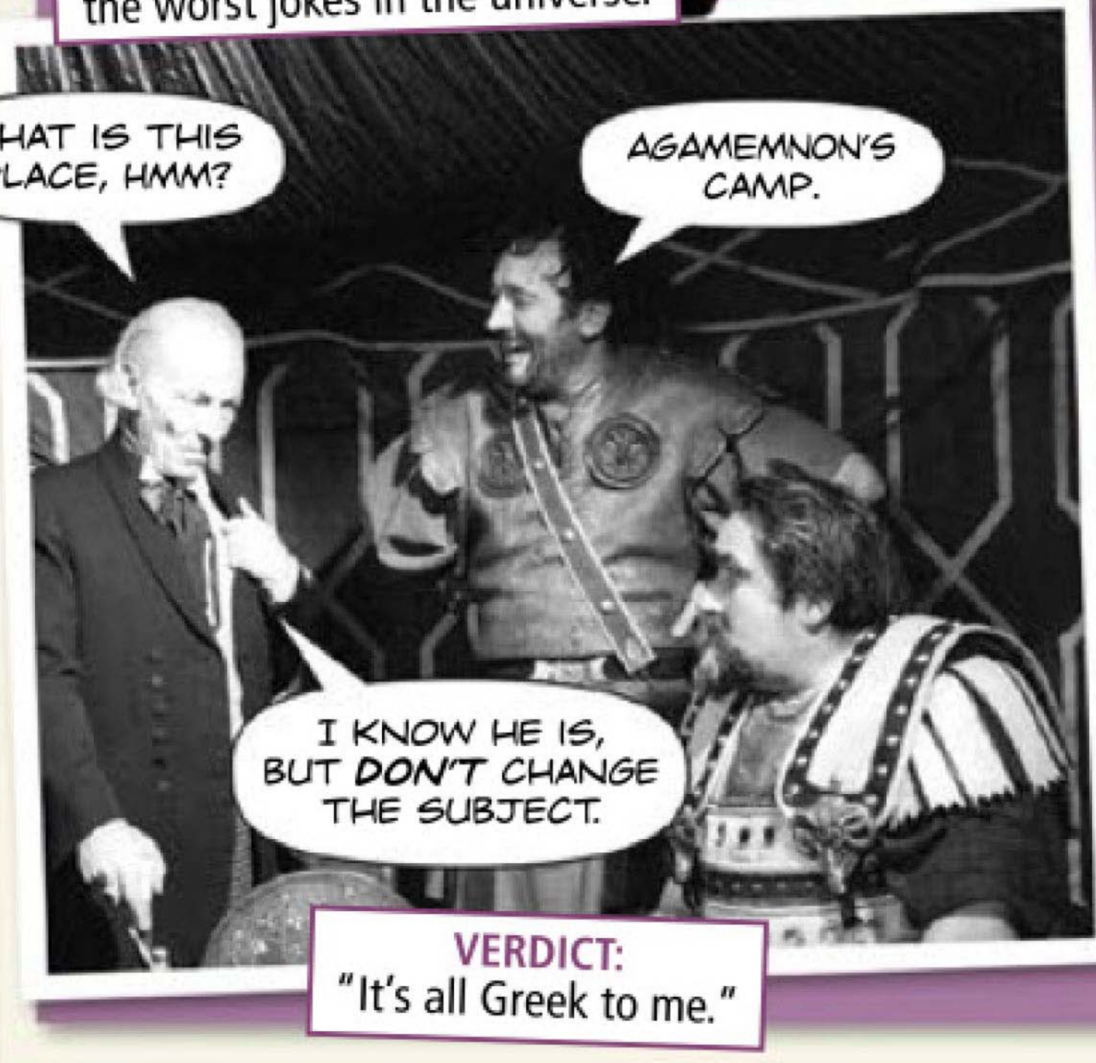
As we have oft observed, the demands imposed upon the humble extra include mastering the art of standing in the background and listening attentively, without pulling focus from the principal players by overdoing it. With that in mind, this month it's all aboard *The Horns of Nimon*'s Skonnan battlecruiser, where the array of non-speaking talent is so dazzling that we're getting two for the price of one. The scene in question begins at 6:10 in Part Two, and while every one of the Anethan extras is richly deserving of your attention, let's focus in particular on the curly-haired boy behind Seth, and the long-haired girl behind Teka, both of whom are quite exceptional. Miss Harmony Hairspray takes the whole "listening attentively" thing to an entirely new level, as her restless eyeballs swivel between Teka and Romana like marbles at sea (momentarily coming to rest on the latter's costume while they're at it, as if she's privately thinking "Red's more my colour, girlfriend."). Curly Boy, meanwhile, takes us through a spectacular series of gymnastic facial contortions, culminating in a magnificent double-take in response to Seth's "Quiet, Teka, no-one-must know." Who needs words when, by deftly compressing half a dozen separate expressions into half a second of screen time, our flaxen-haired prodigy is able to conjure from thin air the unspoken line "Oh no, that's let the cat out of the bag!", and blast it from his cherubic face into eight million living rooms with enough force to power the Nimon's black hole for a month? Oh my gravitic anomaliser.

BREWSTER'S TOP TEN COCKTAILS

SONIC SCREWDRIVER
GARVEY WALLBANGER
MENA COLADA
BOK'S FIZZ
DANNY PINK GIN
MAAGARITA
KIV ROYALE
BLOODY MARA
SEC'S ON THE BEACH
BOB BACARDI AND DAVE MARTINI

WHAT A LOAD OF RUBEISH

The myopic M.Sc. scrutinises the worst jokes in the universe.



WHAT IS THIS PLACE, HMM?
AGAMEMNON'S CAMP.
I KNOW HE IS, BUT *DON'T* CHANGE THE SUBJECT.

VERDICT:
"It's all Greek to me."

THE *Six Faces* OF DELUSION

Black Orchid is so much more than a Doctor Who story. Which five of these exotic blooms are genuine, and which one is a plastic daffodil?

Answer revealed at the bottom of the page.

1 *Black Orchid* is a 1953 British thriller film starring Patrick Barr, best known to you and me as Commander Hobson in *The Moonbase*.

2 *Black Orchid* is a jazz number by Neal Hefti, best known as the composer of the classic 1960s *Batman* theme music.

3 *Black Orchid* is an obscure 1979 album track by Motown legend Stevie Wonder.

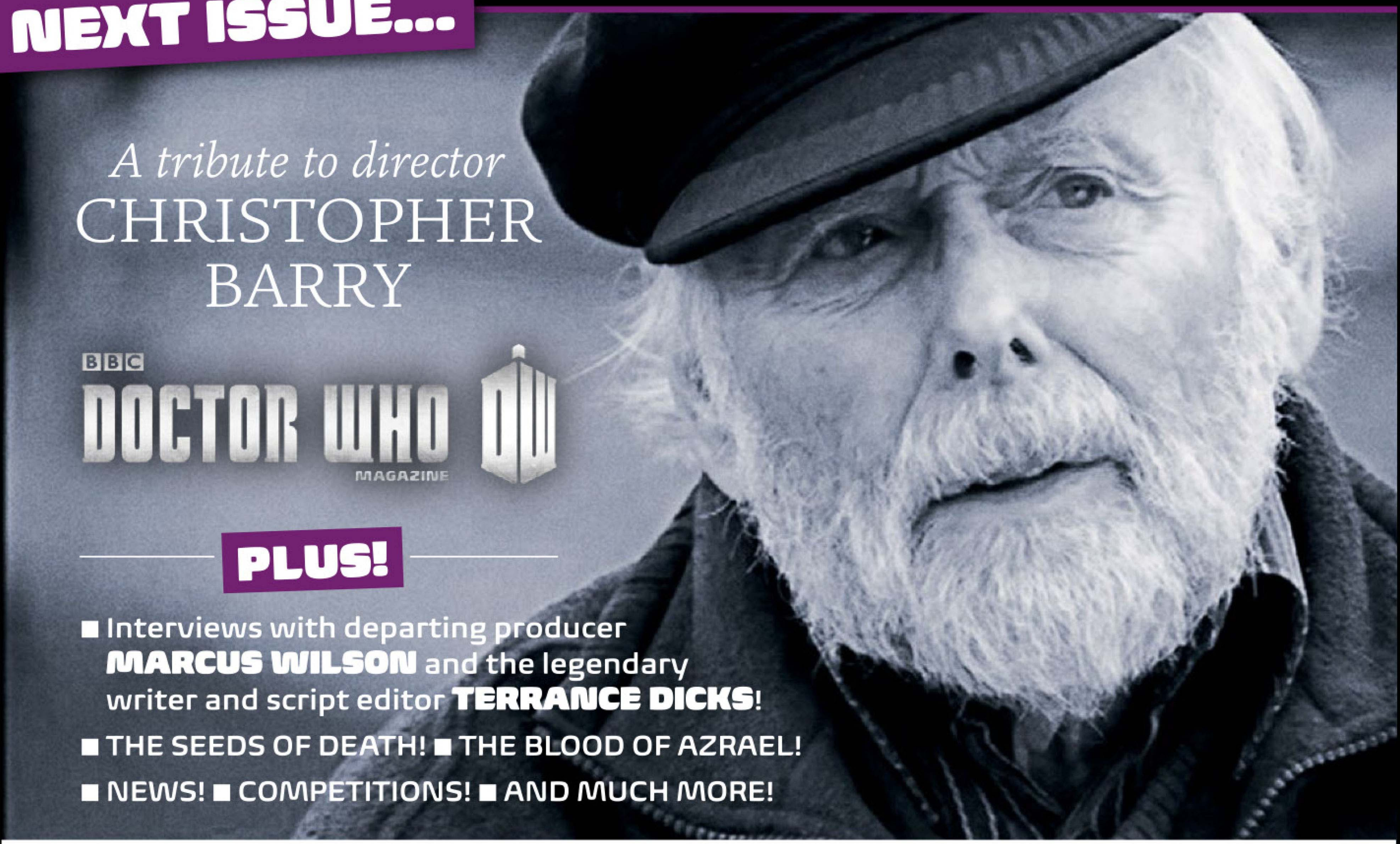
4 *Black Orchid* was the unsuccessful 1980 début single by Soft Cell, who shot to fame six months later with their smash hit *Tainted Love*.

5 The Black Orchid was a famous Chicago nightclub of the 1950s, frequented by the likes of Tony Bennett, Ray Charles and Nat King Cole.

6 Ironically, Tegan could have asked for a Black Orchid cocktail. The classic version is made with Pernod, Cointreau, blackberry brandy, tonic water and lemonade.

ANSWERS: It's Group Captain Tennant James from *World War Three* on the Time-Space Visualiser. **The Six Faces of Delusion:** Say hello and wave goodbye to number 4, which is utter piffle. The other five are all genuine.

NEXT ISSUE...



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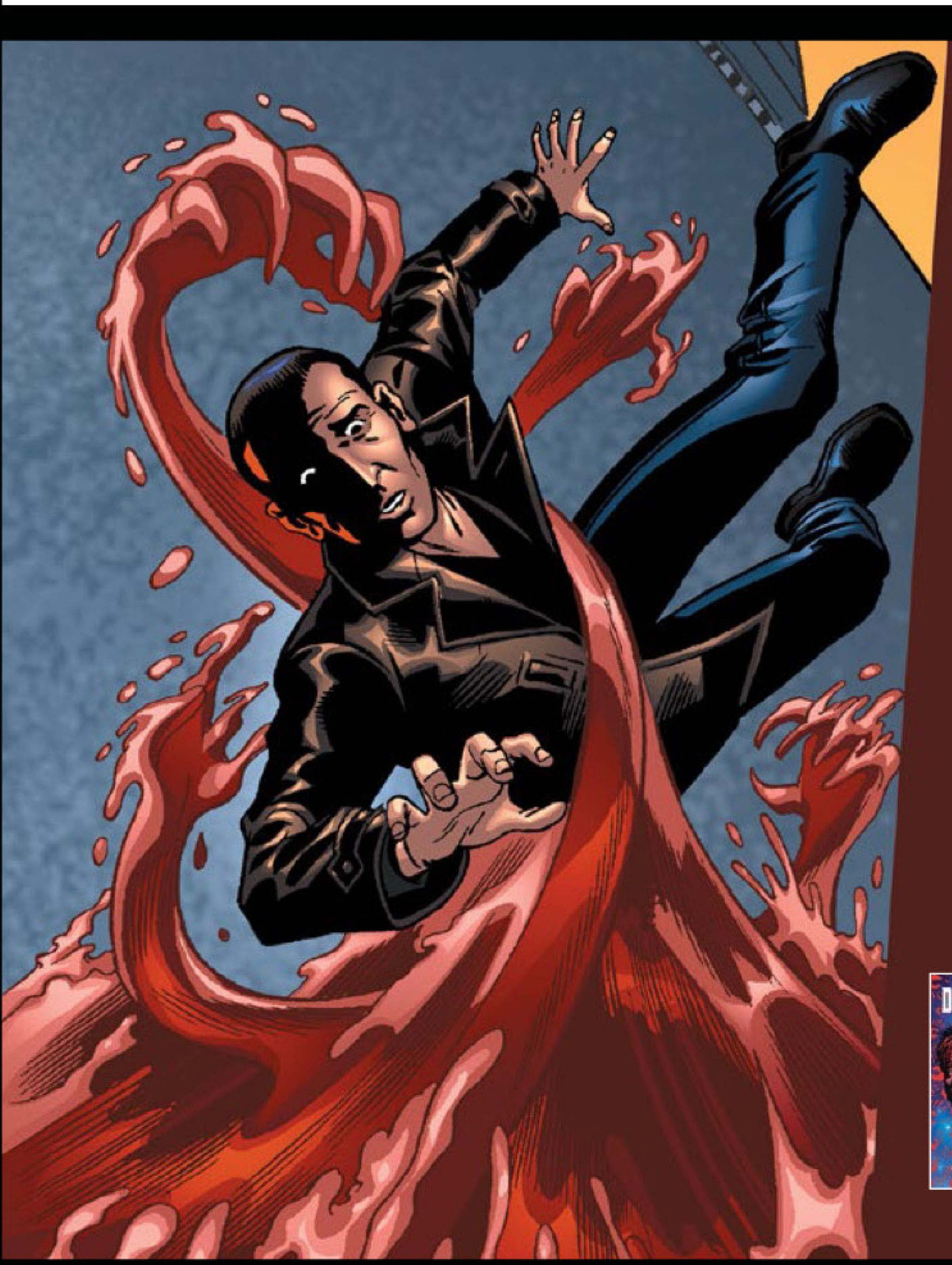

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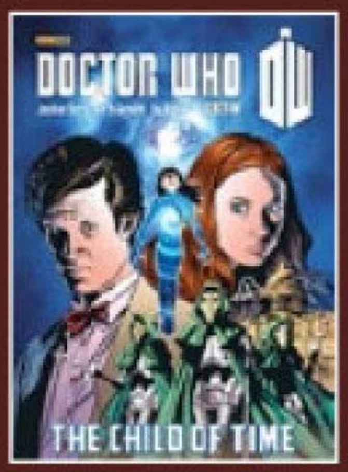
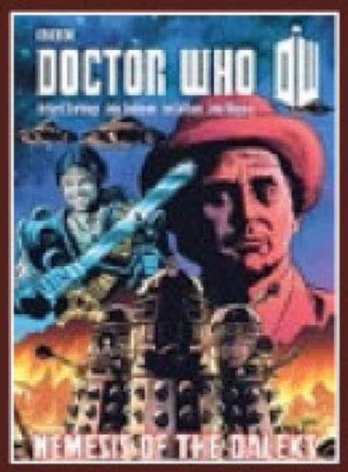
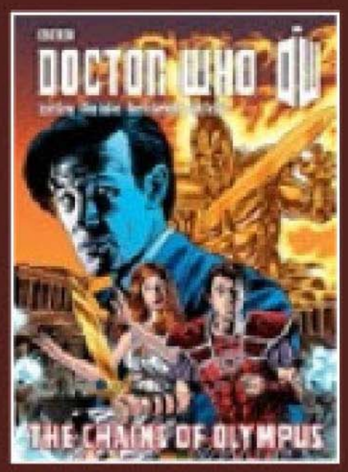
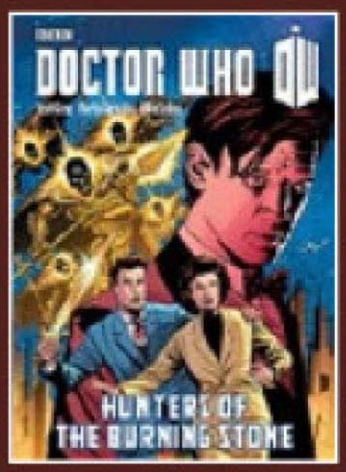

DOCTOR WHO
THE CHILD OF TIME


DOCTOR WHO
NEMESIS OF THE DALEKS


DOCTOR WHO
THE CHAINS OF OLYMPUS


DOCTOR WHO
HUNTERS OF THE BURNING STONE

CHRISTOPHER BENJAMIN & TREVOR BAXTER

JAGO & LITEFOOT

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